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REMIT FOR 1872.—Subscribers who desire a continuance of the BIBLIOPOLIST will kindly favor us by remitting One Dollar for the fine paper edition, or Fifty Cents for the cheap edition.

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NOTES AND QUERIES.

The editors will be glad to receive and publish items, literary or historical, of interest to the readers of Notes and Queries. Everything of value to the American Antiquary will meet with especial welcome.

CORRESPONDENCE.

"The Rights of Man to Property! being a proposition to make it equal among the adult of the present generation, and to provide for it equal transmission to every individual of each succeeding generation on arriving at the age of maturity." Thomas Skidmore, pp. 406, New York, 1829.

The above is the title of "*an unique work*." The author was an American, and it is thought a native of Philadelphia; at the time his work was published he was a foreman in a machine shop, being an excellent and a practical machinist; he was very poor, with a large family. He made no profit whatever from his publication, his friends defraying most of the expense of the work. He was a self-taught man, a very able debater, a formidable disputant, and an enthusiastic believer in the justice and righteousness of the doctrine his work inculcated. It is thought that he died in New York City, of Asiatic cholera, in 1832. He did not live long enough to be convinced of the impracticability of his doctrine, that "*all men should live on their own labor, and not on the labor of others.*" Had he lived he would have found that he was "undertaking a work, which, as Rousseau said of his 'Confessions,' has no example, and whose execution, perhaps, will find no approval."

J. C.

BOSTON, December, 1871.

Richardson and Clarissa.—In the *Saturday Review* of Nov. 18, (p. 655,) it is said:

"Ladies of rank and fashion used to write to the novelist (Richardson) to entreat that the virtue of Clarissa (Harlowe) might not be allowed to fall before the assault of Lovelace."

Is there any authority for this statement? The story, as I remember it, was that Richardson received numerous letters requesting that Clarissa's life might not be sacrificed.

"Gutted Oysters."—This story, given in the *BIBLIOPOLIST* (Dec. 1871, p. 500), is probably fifty years old, and was old when copied into *Cruikshank's Comic Almanac* for 1835, p. 19. But there seems to be very little wit which is both good and original. A missionary from Malabar has told me that European jokes are current there, and several given to me by a Russian as slavonic examples, were adaptations of supposed English jokes. Among ourselves, one of the best of the humorous colloquies in the negro dialect, is a mere paraphrase of a story due to the Turkish wit, Nasr ed Deen.

S. S. H.

Did Shakespeare ever read Don Quixote? (See *BIBLIOPOLIST*, January, p. 10.)—I am afraid that, like many abler writers, in trying to be brief I have become obscure. Mr. Watts, at least, has totally mistaken the small but sure point I endeavored to make. I arrogated to myself no discovery. I only wished to show that in most of the English biographical dictionaries (even as late as Cates) the writers of the articles "Cervantes" have forgotten that Shelton, the first English translator of *Don Quixote*, published the first part of the immortal Don's achievements as early as 1612, and mention only the publication of the second part in 1620, four years after Shakespeare's death, thus rendering it apparently impossible that the great English poet could ever have read the delightful romance of his Spanish contemporary. That is my case, and I trust that even Mr. Watts may now be able to pick out my meaning.

W. T.

A Legend of St. Christopher.—I once heard or read a poetical effusion which, as nearly as I can now recollect, was a "Legend of St. Christopher." Can some reader of the *BIBLIOPOLIST* inform me where it is to be found, and what the full title is?

D. W. WOOD.

Inedited Letter of Governor Winthrop.—The following letter, copied from the original MS. in the possession of Lady Frances Vernon Harcourt (*née* Harley), may interest some of your readers:

"Hon^{ble} Sir,

"I was greatly surprized with the favour of your letter as a general kindnes not to be expressed, and lays me under most sincere obligations of gratitude and service, and much more as you are pleased to owe me under great disadvantage, haveing noe body nor any thing to Recomend me to y^r favourable opinion. I send you hon^r herewith an estimate of the annuall charge that is said to be necessary for the defence of Albany, the frontier town to New York. I am alsoe to pr^rsent that the power given by Comision to the governour of New York over the Militia of Conecticott is superintendant over the Governor of that Collony contrary to Charter, and by his commission is enabled with full power to [assess?] apportion & mode the s^d Militia, and requireth the Govern^r of Conecticott to acknowledg him entirely vested with the Lieutenantcy of that Collony, and if his commission should be [asserted] in the Latitude he contends for, he may raise contributions on them in what quantityes he pleaseth, and would become perfect master of the lives, libertyes, and estates of the English in that Colony: I am further to pr^rsent that the Colony of Conecticott will readily consent to any reasonable quota if it may at all tymes equally affect each Collony or Province, & that by directions when the whole quota is not requisite he will be obliged to take from each Government according to the proportion settled; but if it shall be in his power to take from the Colony of Conecticott the full of the quota settled and excuse any of the other, it will be intolerable: They pray further that the King will please to confirm to them these Charter privileges, and particularly that the power of the Militia be not [alienated] from them to a person of another Government, which will weaken their hands & greatly obstruct the execution of the Civilly authority, and disable them from securing themselves against the French & Indian enemies, being a Frontier as much as Albany. If it shall please God to incline your heart to favour a wilderness people, it will be at this juncture most happy and seasonable. So I have now only to beg pardon for this trouble, & that I may be permitted to wait at your most leisure hour, and that I may be accepted

"Yor hon^r most obedient Serv^t,
"J. WINTHROP.

"Pestle & Mortar,
in Stocks Mark^t,
London, April 22, 1694."

(Endorsed)—
"For the Hon^{ble} Sir Edward Harley, Knight."
C. J. ROBINSON.

The Pilgrim Fathers.—Who first applied this phrase to the colonists who settled at Plymouth, in New England, December, 1620?

A.

Lord Macaulay's New Zealander (See BIBLIOPOLIST, January, p. 9).—Allow me to point out in your columns that the same idea of London desolation had occurred to Shelley (as it had, no doubt, to many others) before Capt. Marryatt. Shelley, in his dedication of "Peter Bell the Second" to Moore, under the name of "Thomas Brown the younger," published in 1819, writes thus: "Hoping that the immortality which you have given to the Fudges you will receive from them, and in the firm expectation that when London shall be an habitation of bitterns—when St. Pauls's and Westminster Abbey shall stand shapeless and nameless ruins in the midst of an unpeopled marsh—when the piers of Waterloo Bridge shall become the nuclei of islets of reeds and osiers, and cast the jagged shadows of their broken arches on the solitary stream, some transatlantic commentator will be weighing in the scales of some new and unimagined system of criticism the respective merits of the Bells and the Fudges and their historians." J. H.

The New Zealander.—Henry Kirke White, who died in 1806, writes as follows, in his fragmentary poem of "Time":

"Where now is Britain? Where her laurelled names,
Her palaces and halls? Dashed in the dust,
Some second Vandal hath reduced her pride,
And with one big recoil hath thrown her back
To primitive barbarity! Again,
Through her depopulated vales, the scream
Of bloody Superstition hollow rings,
And the scared native to the tempest howls
The yell of desecration. O'er her marts,
Her crowded ports, broods Silence; and the cry
Of the low curlew, and the pensive dash
Of distant billows, break alone the void,
E'en as the savage sits upon the stone
That marks where stood her capitol, and hears
The bitter booming in the weeds, he shrinks
From the dismaying solitude."

Probably the idea can be traced still further back.
J. W. WHITE.

"Cleopatra and Octavia."—Who is the author of the following extract from a dialogue between Cleopatra and Octavia, the wife of Antony:

"If you have loved him, I have loved him more.
You bear the specious title of a wife to gild your
cause. . . . I have lost my honor, lost my fame,
and stained the glory of my royal house, and all to
bear the branded name of mistress."

OBLIVIOSUS.

[We cannot obtain a sight of the work, but we suspect the extract will be found in the *The Lives of Cleopatra and Octavia*, by the author of *David Simple* (Sarah Fielding). London, 1757. Ed.]

Dr. Johnson and Charles Dickens (See BIBLIOPOLIST, December, p. 484).—H. F. is certainly not the first or only writer who has drawn public attention to the fact that a striking similarity exists between Dickens' "buttered-muffin story" and that recorded in Boswell's "Life of Johnson." The author of "The Romance of Crime," in his detailed account of "The Assassination of Miss Ray," by the Rev. J. Hackman, &c., quotes (in a foot-note) the passage from Boswell's "Johnson," appending thereto the following note:

"It may be worth noting that Mr. Dickens puts a variation of this buttered muffin story of Johnson's days into the mouth of Sam Weller. According to Sam's version, the gentleman shoots himself not to avoid indigestion, but to prove his doctor wrong. He asks his doctor if two shillings' worth of muffins would kill him; the doctor said, 'Perhaps; but three shillings' worth certainly would.' Upon which the patient has three shillings' worth bought, toasted, and buttered, eats them, and shoots himself, thereby showing, as Sam observes, that the muffins did not kill him."

J. PERRY.

Was Dr. Johnson a Snuff-Taker? (See BIBLIOPOLIST, November, p. 426)—The immediate source from which Chambers' *Journal* derived its information I have since found to be "Tobacco, its History and Associations," by F. W. Fairholt, F. S. A. (London, 1859), at p. 264, of which work the same words occur:

"Dr. Johnson was probably a snuff-taker of this kind. He used to take it out of his waistcoat pocket instead of a box."

But where did Mr. Fairholt learn this?

T. W. C.

Dr. Samuel Johnson.—The anecdote of Dr. Samuel Johnson and his pudding (see BIBLIOPOLIST, No. 37, p. 10), is to be found, in "Arvine's Cyclopædia of Anecdotes of Literature and the Fine Arts," p. 360, to which J. Entwistle is referred. The story is still more laughable if read in connection with a mock "Meditation on a Pudding" which occurs in "Boswell's Johnson."

D. W. WOOD.

Dr. Samuel Johnson (See BIBLIOPOLIST, Jan., p. 10).—The story alluded to by Mr. Entwistle is probably known to many of your readers. But it is so good that I venture to give it for the amusement of some who may not have met with it. When Johnson and Boswell were travelling in the

Hebrides in cold and wet weather, to secure a dinner was an important object to both. Accordingly one day Boswell went forward to order as good a dinner as could be had, at the next inn at which they should arrive, and Johnson followed slowly behind. The Dr. charged him to get a roast leg of mutton, if possible; but to be sure not to forget to order a pudding with it. Boswell was fortunate enough to secure both, and the dinner was in preparation when Johnson arrived. As the weather was cold and wet, he went at once into the kitchen to warm himself by a good fire. There he found the leg of mutton roasting; but, to his intense horror and disgust, a little boy who was basting it kept scratching his head directly over it, with a visible transfer of livestock. Johnson was too disgusted to think of eating any of the joint himself, but he said nothing to his companion, being unwilling to deprive him of his dinner. When the dinner was served, Boswell was mortified to find that the Dr. would eat none of the leg of mutton, which he had expressly ordered. "No," he said, "not to-day; I intend to make my dinner of the pudding." Accordingly he eat heartily of the pudding, while Boswell did ample justice to both dishes. In the afternoon Johnson told him why he could not bring himself to taste the mutton; and Boswell in a rage went into the kitchen to look for the unlucky boy. When he met with him he said: "You young rascal, why didn't you put your cap on when you were basting the leg of mutton?" The poor boy cried and blubbered out, "Because mother took my cap to boil the pudding in." So Boswell hastened to tell this to Johnson, and triumphed in his turn. The story, however, tells too much against Boswell to have been admitted into his *Life of Johnson*, or his *Tour in the Hebrides*. I have given it as I heard it, but there are probably different versions of the story, and, after all, it may be only a fabrication.

F. C. H.

Epitaph.—An inveterate equestrian, and no less inveterate atheist, finding one day his steed too much for him was carried over the brow of a precipice. In his extremity he called upon God. The following epitaph is said to have been placed on his tombstone:

"Between the stirrup and the ground
I mercy asked, and mercy found."

I much desire information of its *who*,
its *when*, and its *where*? At all events, it
is a volume—a library—of Christian
theology.

E. L. S.

Dr. Watts and Sir Walter Raleigh.—Has it ever been "noted" that Dr. Watts' delightful lines, "Let dogs delight," &c., had a precursor? I read this in the preface to Raleigh's "History of the World": "That dogges do alwaies bark at those they know not, and that it is their nature to."

G. A. S.

Wm. Henry Montague.—I purchased at a sale a few days since, among other old folios, a "History of England, from the Earliest Authentic Accounts to the End of the Year 1770; containing, &c. By William Henry Montague, Esq."

In my edition of Lowndes this work is not mentioned. Can you get any information for me as to the author, and the value of his work as a correct history of England?

J. H. S.

"*Consistency, thou art a Jewel.*"—Can you inform me where this quotation is to be found? I have had quite a discussion in regard to it. I say that it is not known where it originated; but my friends say it is in Shakespeare, though they cannot give the place. I have hunted to see if they were right, but cannot find it.

A. H. G. RICHARDSON.

WASHINGTON, D. C., Jan. 6th, 1872.

The Funeral of Queen Caroline (See BIBLIOPOLIST December, p. 481).—Some exquisitely beautiful verses were published on the above event; I regret that I have not a copy. They commenced,

"Along the bare unhallowed aisle
No solemn trophies hung the while;
No banners waved above the bier
To tell a queen was confined there."

I recollect a few other passages, but I cannot give the entire poem, nor do I know who was the author.

STEPHEN JACKSON.

Your correspondent P. A. L. is correct in his statement regarding Lavalette's visit to London, and presence in company of Sir Robert Wilson on the Southwark hustings at the election for the borough in 1826. Lavalette himself has recorded the fact in a very graphic and interesting letter to a friend, describing the scenes of the election, published in his *Mémoires et Souvenirs* (Paris, 1831). Sir Robert, in the "note-book" quoted before, refers to the same period:

"Polhill, my opponent, was a tobacconist. On the last day but one of the election I concluded my speech with the following stanza from an old song, which mightily tickled the ears and fancies of the audience:

"The dust that from the pipe doth fall
Shows that our foes are nothing at all;
They came from the dust,
And return to it they must;
Think of that when you smoke tobacco!"

"The anecdote of the old woman who 'preferred to be ravished to kissing the Pope's toe' nullified the 'No Popery' cry and made it a jest, but at starting it was *touch and go*. The example of Southwark communicated like wildfire through the country and discomfited the Bloody Mary streech-owls and Smithfield incendiaries."

But P. A. L. is seriously in error respecting the queen's funeral. Sir Robert Wilson took no part whatever in obstructing or preparing to obstruct the passage. He was simply following as a mourner, when the mob stopped the procession by arresting the

progress of a baggage wagon with soldiers' wives passing through South Kensington on its way to Windsor. Sir Robert rode forward, spoke to the commanding officer of the guard of honor, then remonstrated with the people, and induced them to allow the wagon to pass on. The procession was stopped again at Cumberland Gate. Shots were fired by the troops *without orders*. Sir Robert again rode forward, found the guards in confusion, all in disorder, and no magistrate on the spot. He calmed the excited soldiers by a few words, stopped the firing, and was the sole cause that more blood was not shed. He was not in uniform. His eldest son was equerry to the queen, and this was the reason of his presence at all.

For his courage and humanity he was not "put on the retired list and half pay," &c., but by an arbitrary and unjust fiat of a servile and hostile government he was absolutely deprived of his commission and all the fruits of his long and arduous services; that commission, it must be remembered, itself the fruit of "purchase." A court-martial was refused to repeated applications.

His restoration was owing more to the personal favor of the king than to any intervention. When William IV. came to the throne he immediately signified his good will. Sir Robert writes in another note-book :

JUNE 21, 1830.

"Lord Hertford told me that the Duke of Clarence having sent to him through a confidential friend to know his opinion as to what he should do on becoming king, he had answered: 'Three things: shorten the mourning, restore Sir Robert Wilson, open the entrance into the park from Carlton Terrace by a flight of handsome steps.'"

George IV. died June 26. On July 5 Sir Robert Wilson writes: "Mr. Peel told me that he had taken the first step for my restoration." On the 6th again, "Sir H. Hardinge told me that the Duke of Wellington ten days since had said, 'The time is come for Wilson's reinstatement.'" On the 21st, "Lord Hill's brother told me at the Horse Guards that the king had directed my restoration to the army with the rank of lieutenant-general." On the 23d he was gazetted. HERBERT RANDOLPH.

Errata.—I have to thank you for the No.'s. of the BIBLIOPOLIST. The journal is capital, the best of its class I know; yet even the good Homer sometimes nods, and I have detected one or two mistakes, and think I can help you to one or two suggestions:—Vol. iii., p. 442, for Nov., *Beckford* is credited in the catalogue with the authorship of "Crochet Castle." *Peacock*, a friend of Shelley the poet, is the author, as well as of "Headlong Hall," "Nightmare Abbey," &c., &c.—*wide* volume of *Bentley's Standard Novels*, London, 12mo, 1837-57. No. 36, Dec., p. 480—*Borrow's Wild Wales* is omitted in the list of his works. *Query*, was his volume of translations from Sepd Ap Gwylorri, the Welsh Ovid, ever published? No. 36, p. 486—there is an *older* almanac than that you mention. My year is 1773 (not 1784), and it was printed certainly in 1745. It is *Nath. Ames' Almanac*, published in Boston, 1793, and reprinted in New London, by T. Green. I have a copy for 1773. W. A. JONES.

NORWICH, CONN., Dec. 19, 1871.

Gray and Boswell.—I am sure all your readers must have been much amused by H. F.'s interesting note in your December number on Sam Weller and Dr. Johnson, any *rapport* between whom appears as extraordinary as the parallel mentioned by Macaulay, which a loyal eighteenth century divine drew between George II. and Enoch! In reading Gray's letters recently I have come upon a most remarkable prophetic criticism on Boswell's wonderful biography of his hero; so striking does it seem to myself that I am fain to make a note of it, for the benefit of those among your readers to whom it may be new. Although written between twenty and thirty years, at least, before the appearance of Boswell's biography, it really reads like a critique on the book itself, and it is another instance of Gray's remarkable critical acumen. He is writing to Horace Walpole in 1768, just after the appearance of Boswell's "Account of Corsica." He says:

"Mr. Boswell's book I was going to recommend to you when I received your letter: it has pleased and moved me strangely, all I mean that relates to Peoli. He is a man born two thousand years after his time. The pamphlet proves what I have always maintained, that *any fool may write a most valuable book by chance, if he will only tell us what he heard and saw with veracity. Of Mr. Boswell's truth I have not the least suspicion, because I am sure he could invent nothing of this kind.* The true title of this part of his work is a Dialogue between a Greengoose and a Hero."

The *italics* are my own. These words remind one of what Macaulay said about seventy years later, that Boswell was one of the smallest men that ever lived, and yet because of this very quality of veracity he has in an important department of literature immeasurably surpassed all other biographers. I am quoting Macaulay from memory, and may not be verbally accurate, but the above is the sense of his remark.

JONATHAN BOUCHIER.

Ned Purdon.—What is known of this "booksellers' hack" who figures in one of Goldsmith's epigrams? As he was long employed, I would inquire whether any particulars are known of his "damnable life" and his "misery." What works did he edit, compile, or write for? Was Ned Purdon, as some have supposed, a mere *nom de plume* for Goldsmith, who in the epigram depicted his own chequered and miserable life and ill-paid labors? N.

[In the *Gentleman's Magazine*, xxxvii. 192, we read, "Died on March 27, 1767. Mr. Purdon, suddenly, in Smithfield, famous for his literary abilities." He was the college friend of Goldsmith, and in 1759 published the following works: "Memoirs of the Life of Monsieur de Voltaire," with critical observations on the writings of that celebrated poet, and a new "Translation of the Henriade." "The Translation," says John Forster (*Goldsmith's Life and Times*, ii., 179) "was by an old fellow-student of Dublin, Edward Purdon; the poor uncertain hack, whose notoriety rests on Goldsmith's epigram, as his hunger was, even at this early date, supposed to be mainly appeased by a morsel of Goldsmith's crust, and his share of the work was not completed in time."—Ed.]

Homer Travestie.—Who was the author of "A Burlesque Translation of Homer," in two volumes, fourth ed. 8vo, London, 1797, in Hudibrastic verse, with comic etchings?

W. C. B.

[This clever and amusing performance is by Thomas Bridges, a native of Yorkshire, and at one time a wine merchant at Hull. He is the author of two dramatic pieces, "Dido," 1771, 8vo, and the "Dutchman," 1775, 8vo. Ed.]

J. Holworthy (See *BIBLIOPOLIST*, January, p. 12).—I believe this artist married the sister of Wright of Derby; and after living in London, according to his card, at "29, York Buildings, New Road, near Baker Street," he retired to Brookfield Hall, Heathersage, Derbyshire. After the death of himself and his wife, her sister, Miss Wright, lived many years at Brookfield Hall; and when she died, the valuable collection of books, engravings, and pictures made by Holworthy were sold by auction in March, 1868. From books in my possession, formerly belonging to him, I find he was living at Brookfield Hall in 1837. He was the friend of J. M. W. Turner, R. A., who presented him with two drawings, 13 x 9 inches, which were sold along with the two pictures for £540.

ROBERT WHIT.

Holworthy, the Water-Color Painter (See *BIBLIOPOLIST*, January, p. 12).—Your correspondent, W. M. H. C., asks for information in relation to this painter. James Holworthy was one of the sixteen original members of the society of painters in water-colors, founded on the 30th of November, 1804, and who held their first exhibition in Lower Brook street, London, April 22, 1805. I gather the following particulars concerning him from an article by L. Jewett, in the *Art Journal* for 1868, p. 129, to which I refer your correspondent. James Holworthy was an artist of no mean standing, both in water-colors and oil, his *forte* being landscape. He principally resided in London previous to his marriage (1823?), and was very intimate with Turner and other artists. "He taught drawing to the upper ten thousand, and seems to have had the entrée into the best society. He was consulted as to fine arts and architecture, being considered an authority in such matters; was a most fascinating man in his manners and conversation, but was far from industrious in his profession." He married Ann, daughter of Dr. Richard Wright of Derby, a physician of some standing and a nephew of Wright of Derby, the eminent painter. After his marriage he resided at Green Hill, Derby. He then removed to Brookfield, near Heathersage, in the high peaks of Derbyshire, a fine estate of from fourteen to fifteen hundred acres. This place was purchased by Dr. Wright, and very much improved by Holworthy, who built the present mansion. Here he and Mrs. Holworthy and her sister, Miss Wright, resided, and here the art-treasures he had received from his friend Turner and

others, and the paintings the ladies inherited from their uncle, have remained. On the death of Miss Wright, the last survivor, they have now (1867) been dispersed. The letter from J. M. W. Turner to Holworthy, published by Mr. Jewitt, exhibits the great painter in a new light. The two drawings in water-colors by himself, that he presented to Holworthy, were each 13 x 9 inches, and sold in 1867 for £540.

J. M. A.

"Though lost to sight to memory dear."—See BIBLIOPOLIST, Vol. I, p. 371; Vol. III, pp. 218 and 278. This line occurs in the following stanza, which was found in an old memorandum book, the author having been forgotten:

"Sweetheart, good by! the fluttering sail
Is spread to waft me far from thee,
And soon before the fair'ring gale
My ship shall bound upon the sea.
Perchance, all desolate and forlorn,
These eyes shall miss thee many a year;
But unforgetten in every charm,
Though lost to sight to memory dear."

Truly yours, L. L. LEWIS.

COPENHAGEN, N. Y., Dec. 16, 1871.

Archery versus Musketry (See BIBLIOPOLIST, December, p. 482).—W. T. asks if the last instance in European warfare of bows and arrows being opposed to modern arms, occurred at Austerlitz, where, as he relates, *Tartar* (?) bowmen confronted French grenadiers. It is quite certain that during the Crimean War, when the allies made a reconnaissance of the Valley of Bärde, in the spring of 1855, there were among the Russian irregulars some horsemen armed with bows and arrows, who used them without effect. I saw some bows and arrows which had been found in the Cossack camp. W. H. R.

~~Do~~ Several letters stand over till next month.

"Things are not as they were"—Relics of the Past.—A copy of the *Salem Gazette* for May 9, 1800, has among its advertisements the following:

Smoking Cigars.—Public notice is once more given to all persons who are in the habit of smoking cigars in the evening, that the constables have received positive orders to enter a complaint against any person who shall be found smoking a cigar after sundown, as it is contrary to a law of the town made for the purpose of preventing so dangerous a practice, and every person without distinction, who shall be found violating the law, will be prosecuted on the first complaint entered with the officer of the police.

(Signed) NATHAN WALDO."

It will be seen that the notice does not mention pipes or places, so that it would be as much against the law in one's own house as in the street. The law, it is stated has never been repealed, but has been altered so as to conform more closely to the requirements of the times we live in. In the same paper occurs the following queer obituary notice: "Died in Scotland, J. Anderson, a tinker, aged 114 years. After carrying a budget more than a century, his mortal kettle was worn through, and death consigned him to the common crucible to be melted down, refined, and cast into a more worthy vessel by the Great Founder."

LITERARY GOSSIP.

We desire to direct the attention of our readers to the advertisement on page 105, announcing the sale at auction, by Messrs. Leonard of Boston, of the library of the late historian Jared Sparks. In an introductory preface to the catalogue Mr. C. A. Cutter, librarian of the Boston Athenæum, says:

"In the preparation of this Catalogue all exaggeration in describing the condition and value of the volumes has been studiously avoided. The epithets *scarce* and *rare* have been sparingly used; perhaps it would have been better to omit them altogether, since the collectors of American rarities may be supposed to know what books are rare, and the students of American history care more for the importance and authenticity than for the scarcity of the works they would buy; moreover, experience soon teaches the latter that publications of the sixteenth century, relating to America, weigh against gold; that American imprints of the seventeenth century require a long purse in their purchaser; that books and pamphlets on our Revolution are not to be found in every bookstore, nor even in every library, historical or general; and that many works relating to the early settlement of the West have excited an interest in readers fatal to their preservation either at the West or the East. To those who know these facts, a slight examination of the Catalogue will show that some of the books are extremely rare, that a very large proportion of the library is uncommon, and that nearly the whole of it is of decided historical value. Mr. Sparks selected his books very carefully; he had a keen eye for whatever could be of use to him in the great historical works which he performed or which he meditated; and he had both the will and many opportunities for procuring what he needed; in consequence, his library has attractions for both the bibliomaniacs and the scholars—not that the two are always distinct classes."

As we are going to press we learn (by advices from Messrs. Leonard, the auctioneers) that the entire library has been disposed of by private sale.

An interesting literary relic is announced to be for sale in London, among the MS. collections of the late Sir Charles Young, Garter King at Arms. It is Oliver Goldsmith's "Political View of the Present War with America upon Great Britain, France, Prussia, Germany and Holland"—an original autograph manuscript, 40 pages folio, believed to be unpublished, which came from the library of Isaac Reed, to whom it was presented by George Stevens, who had it from Hamilton, the printer. Mr. Hawes' account of Goldsmith's use of James' Powders in his last illness, which was printed in 1774, accompanies the MS.

Mr. Grant in his new book tells us that the London *Times* "was the first paper which charged for its marriage announcements. In the early days of that paper it was the custom in announcing a marriage to state the amount of the bride's dowry—£20,000 or £30,000, or whatever it might happen to be; and in looking through the ladies' column one morning at breakfast, Mr. Walter threw out the suggestion that if a man married all this money he might certainly pay a trifling percentage upon it to the printer for acquainting the world with the fact, 'These marriage fees would form a nice little pocket money for me, my dear,' added Mrs. Walter, and as a joke her husband agreed to try the experiment. The charge at first was but a trifle, and the annual amount probably not much. But Mrs. Walter at her death passed this prescriptive right of hers to her daughter, and when a few years ago the right was repurchased by the present proprietor, it was assessed at £4,000 to £5,000 a year."

The destruction of the Museum of the Chicago Academy of Sciences, during the great fire of that city, must be deplored by all. The Museum contained the largest collection of Crustaceæ in the world, filling, says Dr. W. Stimpson, the curator, in a letter to Prof. Agassiz, more than ten thousand jars. Dr. Stimpson writes: "Everything of value that I had in the world was deposited in the building for safety." The *American Journal of Science and Arts* says: "Dr. Stimpson is one of the ablest and most energetic workers in zoology in the country, and he deserves something more than ordinary commiseration. Should a scientific library be restored to him, by gifts from others over the world, and from owners of duplicate copies of zoological works, it would not be more than a just return for all his unwearyed labor in the cause of science." We trust the suggestion, which we gladly repeat, may be acted upon.

Patrick Donahoe has published "To and from the Passion Play in the Summer of 1871," a pleasant sketch of a brief trip to Europe, by Rev. G. H. Doane, pastor of St. Patrick's Cathedral, Newark, N. J.; the most important incident of which was witnessing the spectacle of the Passion Play at Oberammergau.

"A Handy Book about Books," by John Power, just published, condenses within comparatively small compass a mass of information about books and printing, for which the reader would otherwise have to search through a host of manuals and encyclopædias. Here he will find a list of works on bibliography, a chronology of remarkable events in printing and literature, receipts for the binding and preservation of books, specimens of early printing and proof correcting, glossaries of terms, &c.

Mr. Joel Munsell announces a new edition from a revised copy left by the author, of "The History of Printing in America, with a Biography of Printers, and an Account of Newspapers," &c., by Isaiah Thomas, LL.D. An appendix will contain entirely new articles upon early printing in Spanish America and the United States; a list of publications in the United States prior to 1776; and other matters of later information relating to printers and printing.

Mr. W. R. S. Ralston, M.A., of the British Museum, announces for early publication a volume of considerable interest, entitled: "The Old Songs of the Russian People," as illustrative of Slavonic mythology and Russian social life.

We hear that Mr. Darwin is now preparing a new edition of his "Origin of Species," in which he will answer the objections that have been urged against the theory of natural selection.

Dr. Livingstone.—At a recent meeting of the Royal Geographical Society in London, Sir Henry Rawlinson stated that the council intended to address the government with a view of arranging some means of communicating with Dr. Livingstone, either by sending messengers into the interior of Africa and offering a reward of one hundred guineas to any African who will bring back a letter from him in Dr. Livingstone's handwriting to the seacoast, or by organizing a direct expedition, headed by some experienced and well-qualified European, who should himself penetrate to the point where the illustrious traveller is supposed to be.

The Trade Circular and Publishers' Bulletin has become a weekly paper, and now fills a want long felt throughout the book trade of this continent.

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Longfellow.—Under the title of "A Nook in the North," the Rev. Robert Collyer, of Chicago, gives an interesting account of a recent visit to Ilkley in Wharfdale, and of an examination of the church registry-books. The object was to test a report that the Longfellows came from Ilkley. Mr. Collyer found the name and sufficient proof that the poet was really and truly a descendant of the Ilkley Longfellows. Mr. Collyer's paper appeared in the *Manchester Unitarian Herald* for October 20, 1871. The article also contains some notices of the Heber family, one branch of which was settled at Ilkley. It is to be regretted that Mr. Collyer, while giving interesting particulars of his successful search for Longfellows and Hebers, has neglected to give the dates. All we learn is, that the registry-books reach back to 1598, and that our "rude forefathers" are chronicled "in wretched Latin."

The first man in England that had "copy-money"—i. e., a price for the copyright of a literary work—was Dr. Hammond, rector of Penshurst, in Kent. The book was called "Annota on the New Testament." Hammond, being a warm royalist, was one of the most noted among the numerous divines who lost their benefices under the government of Cromwell. His clerical career being thus cut short, he thenceforth devoted his activity to the investigation of the literature and antiquities of the Bible, in which, in his own age, he had no rival.

The *Chicago Legal News* has made its appearance regularly, notwithstanding the fire, which swept away office and library. This paper is remarkable for being edited by a woman, Mrs. Myra Bradwell, and, says the *Nation*, "we believe that it is esteemed by the profession as the best law journal in the country."

On the matter of international copyright the *Riverside Bulletin* says: "Make a treaty, but require English authors to publish in America through American publishers; American authors to publish in England through English publishers." Of course, by all means protect the poor American bookseller.

Messrs. Macmillan & Co. will shortly issue a translation of Dr. Carl Mendelssohn's account of his father's intercourse with Goethe.

We have received from Mr. Bouton a copy of a "card" designed and etched expressly for him by that veteran and inimitable caricaturist, George Cruikshank. It represents a bibliomaniac seated in his library poring over some favorite tome, with all his treasures around him. The expression of the reader, with its dry humor, is exquisite, and the attention paid by the artist to the minuter details of the picture are eminently characteristic. By the way, is not the genial looking old book-worm intended as a portrait of the elder D'Israeli. It bears on the corner the following inscription: "Designed and Etched by George Cruikshank in September, 1871, who was born on the 27th September, 1792."

The *London Spectator* and the *N. Y. Evening Post* have had an odd difference of opinion regarding the estimate of Shakespeare in Taine's English Literature. The *Spectator*, after exhausting the language of eulogy on the book, declares that the estimate of Shakespeare is one of its best features. The *Post* praises the book as a whole, in the most enthusiastic terms, and says that the estimate of Shakespeare is almost its only blemish. From what we have seen of the work, we think that Mr. Thompson's (the *Post's*) estimate is the correct one.

Dr. J. H. Newman has a third volume of collected Miscellanies in the press.

Holt & Williams have published the second volume of Taine's "History of English Literature," completing the American edition of this valuable work.

Mr. Grote's posthumous work on Aristotle is being edited by Professor Robinson.

Dr. William Rendle is prosecuting literary researches into the history of Southwark, with a view to illustrating passages in the works of poets who flourished in Great Britain from Chaucer to Ben. Jonson (1380—1620.)

The January *Transatlantic Magazine* (Hamerly & Co., Philadelphia) contains a capital paper by C. Cowden Clarke, on the "Comic Writers of England," "The Cruise of the Anti-Torpedo," from *Chambers' Journal*, "The Social Aspect of Paris," from *London Society*, "A Soldier's Story," from *Temple Bar*, with other tales and articles of interest, all apparently reprinted from the best of the London magazines.

Mark Twain's new book, "Roughing It," will soon be issued.

The January number of the *De La Salle Monthly* contains an interesting paper on Dr. Newman, the coadjutor of Pusey and Keble in the Oxford Tractarian movement.

We regret to have to record the decease, on Dec. 11th, of Henry T. Tuckerman, author of "The Italian Sketch Book," "Sketches of American Painters," "Characteristics of Literature," "Biographical Essays," "Memoir of John Pendleton Kennedy," and many other works. By his death, literature loses one of its most modest and faithful followers.

Mr. Kelly of Dublin is now issuing, in parts, "Monasticon Hibernicum; a History of the Abbeys, Priors, and Other Religious Houses in Ireland; Interspersed with Memoirs of their several Founders and Benefactors." The work is illustrated with maps and views, and engravings in gold and colors, of the several religious and military orders.

Colburn's New Monthly Magazine commenced a new series on the first of January, and is reduced in price from 3s. 6d., to 1s. The number opens with a new story, by Mr. Harrison Ainsworth.

The ten largest libraries in the United States, with the number of books in each, are as follows: Library of Congress, 236,846; Boston Public Library, 153,000; Astor Library, New York, 138,000; Harvard Library, Cambridge, 118,000; Mercantile Library, New York, 104,500; Athenaeum Library, Boston, 100,000; Philadelphia Library, 85,000; New York State Library, Albany, 76,000; New York Society Library, 57,000; Yale College Library, 50,000.

Theodore Tilton evidently believes in himself. He says: "If *The Golden Age* is not the soul of honesty, then I have mistaken my motives, and I trust that some sudden calamity may blot out both the paper and its editor."

"Fox's Book of Martyrs" was first printed in 1562 in London, by John Day, and passed through several editions in the lifetime of its author. Day was one of the earliest English printers, but books were thought to be over plentiful even in his time. Fox says, in his dedication: "The worlde is replenished with an infinite multitude of bookeys dayly everywhere," and that "now-a-dais bookeys maye rather seme to lacke readers than readers to lacke bookeys."

The *Athenaeum* informs us of the death of Canon Rock, well known as an antiquarian, and for his zeal in promoting art studies in England. He prepared the excellent catalogue of embroideries styled "Textile Fabrics," at South Kensington, for the art department. The *Athenaeum* says that his knowledge of this recondite subject resembled that of the erudit Dr. Bock, Canon of Aix-la-Chapelle, whose writings deserve translating into English. Canon Rock deserves to be remembered as one of the most ardent promoters of that superb collection of antiquities, "The Loan Collection" of 1862—a collection never to be forgotten by those who had the good fortune to study it.

Mr. Brentano has imported one of the most beautiful and sumptuous books of the season—Eugenio Latilla's "Cartoons in Outline," illustrative of the Gospels, with the illuminated text of the illustrated passages. Price, \$300.

The library of Baron Seymour Kirkup, an English artist, long resident in Florence, and ennobled by the Grand-Duke of Tuscany, was sold by auction, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, in the course of last December. The collection was remarkable for six manuscripts of Dante's "Divina Commedia," which severally sold for 225*l.*, 87*l.*, 35*l.*, 29*l.*, 10*l.*, 27*l.*, 10*l.*, 20*l.*, and for his extensive collection of Danteana, including many of the rarest editions of the author's works. The library also was famous for its assemblage of works on Demonology, Witchcraft, Alchemy, Astrology, Table-Turning, and other occult sciences; its specimens of early typography, including the "Apocalypsis Joannis," a famous block-book, supposed to have been printed prior to 1401, which realized 120*l.*;—its valuable Romances of Chivalry, including a manuscript of "Lancelot du Lac," in 4 vols., with 47 miniatures, which sold for 400*l.*—the exquisite manuscript of Petrarcha Rime, supposed to have been written for Cardinal Bembo, which brought 93*l.*;—its Testi di Lingua, or books cited by the Crusca;—and a valuable assemblage of books in general literature, especially of such as treated on the Fine Arts.

A black marble slab, bearing the following inscription in brass characters, has just been placed over the grave of the late Sir John Herschel, in the north aisle of the nave of Westminster Abbey:—

JOHANNES HERSCHEL
GULIELMI HERSCHEL
NATU OPERE FAMA
FILII UNICUS
“COELIS EXPLORATIS”
HIC PROPE NEWTONUM
REQUIESCIT
GENERATIO ET GENERATIO
MIRABILIA DEI NARRABUNT
PSALM. CXLV. 4. 5.
VIXIT LXXXIX ANNO
OBIIT UNDECIMO DIE MAI
A. D. MDCCCLXXI

Dr. J. W. Dawson, of the Geological Survey of Canada, has just published his "Report on the Fossil Land Plants of the Devonian and Upper Silurian Formations of Canada." In this Report he has catalogued or described more than one hundred and twenty species of land plants found in formations older than the Carboniferous in Canada, thus placing the knowledge of this old Flora in advance of that of any other portion of the world. This Report is illustrated by upwards of 240 beautifully executed lithographic drawings.

The *American Journal of Science and Arts* for December contains an excellent paper "On the Geological History of the Gulf of Mexico," by Prof. E. W. Hilgard; an article by Dr. J. W. Dawson, "On the Bearing of Devonian Botany on Questions as to the Origin and Extinction of Species"; and an important "Notice of the Invertebrata dredged in Lake Superior by the United States Survey," by S. L. Smith and A. E. Verrill. There are several other papers of much general interest.

Messrs. Routledge have just issued a cheap edition of "Lord Bantam," the new book by the author of "Ginx's Baby."

In the literary world some interest has been excited by the announcement of a volume of poems being in the press, written at various times by Mrs. Celia Thaxter. This lady and her husband, both at the time very young, figure in N. Hawthorne's "American Notes," during the novelist's visit to the Isle of Shoals. On September 13th, 1852, he notes thus:—"I spent last evening, as well as part of the evening before, at Mr. Thaxter's. It is certainly a romantic incident to find such a young man on this lonely island; his marriage with the pretty Miranda is true romance. In our talk we have glanced over many matters, and, among the rest, that of the stage, to prepare himself for which was his first motive for coming hither. He appears quite to have given up any dreams of that kind now. What he will do on returning to the world, as his purpose is, I cannot imagine; but no doubt through all their remaining life, both he and she will look back to this rocky ledge, with its handful of soil, as to a Paradise."

A Catalogue of the Parliamentary Library of South Australia has been compiled by the librarian, Mr. F. Halcomb. The library is not an overwhelming one, seeing that "the number of books at present in possession of the Houses is reckoned at 6,340."

We observe that our smart contemporary, *The Evening Mail*, has commenced the new year by issuing a weekly edition of eight pages. This lively, fearless, and independent sheet contains, as a rule, more literary and antiquarian items than any other New York daily. It is fast becoming one of the leading papers of the age.

A new enterprise will be started shortly, "A Theological and Philosophical Library," edited by Drs. H. Smith and P. Schaff, of New York—a series of text books, theological and philosophical, consisting partly of translations, partly of original works.

Mr. George Cruikshank has in preparation an Autobiography.

Messrs. Peterson, Philadelphia, have just published a new edition of Hans Breitmann's "Meister Karl's Sketch Book."

Miss Glyn has given a series of Shakespearean readings in Washington with signal success.

BOOK NOTICES.

Authors and publishers who wish to have their books noticed in these pages will please forward them to the editors, Messrs. J. Sabin & Sons, 84 Nassau street, New York.

ALLIBONE'S DICTIONARY OF AUTHORS. 3 vols. J. B. Lippincott & Co.

There are many works upon our shelves more sumptuous and costly, but none so intrinsically valuable—none that we could so poorly afford to dispense with as this truly noble one of Dr. Allibone's. Towards it, indeed, we confess a partiality almost bordering on affection, for since its publication the "Dictionary of Authors" has been our constant library companion. To no work of literary reference have we had such frequent or such profitable recourse. If

it has not itself always given us the information we desired, very seldom has it failed to direct us to the sources from whence we could obtain it. The numerous, well-chosen biographical and critical references appended to the names of the more prominent authors, render it an absolute necessity to the conscientious student of English literature, while its great wealth of bibliographical information, and curious lore should make it the *vade mecum* of the book collector and the literary antiquary. We are convinced that the man who lives much in the great world of books and literature, and who has once become familiar with Dr. Allibone's book, can no more permit it to be absent from his desk or his shelves than he could his Webster or his Worcester. Against the Index, however, we must earnestly protest. It is, no doubt, a very ingenious illustration of the art of topical division and sub-division. But we cannot use it, and we have never heard of any one that could. Let us see how it works. Suppose a novice wants to read or study up the art of steel engraving, and has no other guide than the "Dictionary of Authors," he turns to the sub-index, at page 2913, and finds that engraving comes under the fifteenth index, which is "Fine Arts." But, under the same index, he will find also included, and very properly, the subjects—Drawing, Illustrated Books, Painting, Perspective, Photography, Picture Galleries, Pictures, Portraits, Sculpture, Talbot type, and Wood Engraving. Turning to the Fine Art division of the index we find the names in alphabetical order of thirteen hundred and twelve (1312) authors, who have written on art, which includes, as we have seen, Steel Engraving, and the subjects above-mentioned. It is, therefore, necessary to read through over thirteen hundred biographies—some of them very brief, it is true—we must make over thirteen hundred references to find the names of all the English and American writers on the art of steel engraving. Perhaps, among that thirteen hundred names he would not find more than twenty to his purpose. And surely an index that requires so much labor can never be of much service to the student who has not the patience, nor to the literary man who has not the time to wade through it. But we ought to be content. We cannot expect anything human to be perfect. If Mr. Allibone's work had no index whatever, it would yet be a work of which his countrymen might well be proud.

THE AMERICAN HISTORICAL RECORD AND REPERTORY OF NOTES AND QUERIES, CONCERNING THE HISTORY AND ANTIQUITIES OF AMERICA AND BIOGRAPHY OF AMERICANS. Edited by Benson J. Lossing. No. 1, January, 1871. Philadelphia, Chase & Town.

The new historical magazine opens well. The size is small 4to (the same as that of the old, and now apparently defunct, *Historical Magazine*); the paper is good, and the typography unexceptionable.

Our space will not allow us to do more than note the principal contents of the first number: *The Old Catamount Tavern, at Bennington, Vermont*; *Persecution of an Early Friend, or Quaker*; *The First Tristram Coffyn, of Nantucket*; *Moravians among the Indians*; *The Wedding Slipper of the May Flower*; *Caricature as a Weapon*; *Doctor Hawks*; *Books Published by Subscription*; *The*

Clergy of Maryland to the Bishop of London, 1783; Broadside relative to the Slave Trade; Dr. Franklin's Rules — University of Pennsylvania. All possess more or less historical value. There are also several very interesting Autograph Letters, with fac-simile signatures, Notes and Queries, Reports of Societies and their Proceedings, Current Notes, Literary and Obituary Notices, &c. The wood-cut illustrations are, we believe, drawn by the editor, Mr. Benson J. Lossing; they are in the style so familiar to us all in the *Field Book of the Revolution, War of 1812, &c.* We need scarcely add, then, that they form an additional attractive feature. We must take exception, however, to such an excrescence as the lithographed "View of Annapolis in 1797." To our mind, it looks too much like the painted bottom of a nameless but useful vessel, to be worthy of the place of the most prominent illustration in what bids fair to be the only historical monthly in America.

THE CITY: An Illustrated Magazine, No. 1, January 1872, pp. 128. New York, American News Co.

The first number of this new magazine is a decided success, and we doubt not, if continued as commenced, that it will prove a formidable rival to its competitors. It is well printed in old style type on toned paper, its pictorial embellishments are, almost without exception, all that could be desired, and its "get up" is altogether equal to, if it does not surpass, any of the first class magazines on the other side. It contains a number of papers of great interest and value. Our space will only allow us to mention one or two. That by Senator Sumner on "The Best Portraits in Engraving" will be read by all print collectors with delight. The honorable gentleman is well versed in the art, and knows what he is writing about. "The Centenary of American Independence," by the veteran journalist, Horace Greeley, warmly advocates the projected national "Great Exhibition" in 1876. "The Humorous Element in American Literature," by Mr. A. R. Spofford, the Librarian of Congress, is capital. We notice, however, with regret, that he omits all mention of Artemus Ward. Surely the "genial showman" should not have been left out in the cold, in an article which treats of the *humorous element* in our literature. "An Illustrated Discussion, in verse, of a leading Question of the Day," is the best refutation of the "Woman's Rights" nonsense we have read for some time.

CAROLINE OF BRUNSWICK; OR, THE THIRD SERIES OF THE MYSTERIES OF THE COURT OF LONDON. By G. W. M. Reynolds. 8vo. Philadelphia, T. B. Peterson & Bros.

We have so recently in these pages expressed our opinion of this author and his works that it is needless on this occasion to say more than that this is a reprint of a novel, first published in London some twenty years since, founded on the story of the wrongs of the unfortunate Caroline, Queen of the profligate George IV.

KATE O'DONOGHUE. By Charles Lever. 8vo. Philadelphia, T. B. Peterson & Bros.

There is little in this volume of the broad humor that in most of Mr. Lever's works was wont to make every one laugh heartily, with or without reason. Instead of this we have a tale founded upon that universal theme with all Irishmen, the wrongs of

Ireland and the supposed necessity of a separation from England. There is a young Irish girl, who of course hates the Saxon, a decayed old chief, who at some remote period has been a king, or something very like it, his elder son a patriotic Celt and a younger son who so far degenerates from the *virtus* of his family as to turn Protestant, fall in love with a Saxon girl, and entertain a thorough dislike for the French republicans. This last is a mortal offence to the independent Celts, seeing that the French had promised to liberate Ireland—just we suppose as they had freed Switzerland and other countries; but the worthy liberators, having peeped into Bantry Bay, thought better of it and went home again. Then there is a young English officer who falls in love with the Irish heroine—who of course can no more abide the Saxon than the country, as it is said, can endure noxious reptiles—spies and informers in the usual quantity, an old drunken inn-keeper, who goes crazy from patriotism; and lastly, by some accident, Barrington the pickpocket finds his way among this goodly company, and seems to be the most sensible man amongst them.

We have the highest respect for Mr. Lever's talents, and owe him thanks for having often afforded us solace and relief from weightier labors; but if this novel truly represents the state of Irish feeling, we can perfectly understand why Cromwell, who on all other occasions showed himself so deeply averse to bloodshed, should yet in Ireland have thrown away the scabbard.

Want of space compels us to crowd out several Book Notices till next month.

CORRESPONDENCE ON THE QUESTION OF A FREE LIBRARY FOR CHICAGO.

The following letters, from a London paper, may interest some of our readers:

1 Adam Street, Adelphi.

The following arrangements have been made for collecting and presenting a new library to the city of Chicago. It will embrace old and new books in every department of literature, and in various languages; and, while the works of modern and living English writers will form a valuable portion of the collection, the characteristic feature of the gift will consist in England being able to send to America a literature which, for more than a thousand years, is the common inheritance of both nations.

Books may be sent to No. 1 Adam Street, Adelphi, W. C., or to the Crystal Palace, Sydenham, where the collection is being stored. Every book should bear the donor's name, with date 1871.

Donations of money to purchase rare books not otherwise obtainable, and to defray necessary expenses, should be sent to Sir John Rose, Hon. Treasurer, 1 Bartholomew Lane, E. C.

A list of all donations of books and money will be sent along with the library.

Mr. Furnivall, besides a gift of books for the Chicago library, has, on behalf of the Early English, Chaucer, and Ballad Societies, contributed a complete set of all their publications now in place.

I deem it desirable that it should be distinctly understood by the public that this undertaking, both in origin and scope, is entirely independent of the

Anglo-American Association, although the organization of that body has been made available for giving publicity and most valuable aid to the movement. All communications should be addressed to myself, as Honorary Secretary.

A. H. BURGESS.

To the Editor of the Daily News:

SIR: In reference to Mr. Burgess' letter, in your impression of yesterday, a word of explanation seems necessary. Mr. Burgess says that his plan to collect a free library for Chicago has been sanctioned by the Anglo-American Association, which has undertaken to organize a committee for the direction of the scheme, and so on. All this I believe to be true, and the fact that it is true makes it desirable to state that the American members of that association were not responsible for its action. Mr. Burgess' proposal seems to me generous and graceful, provided the execution of it be left in English hands exclusively. The gifts England has already made to Chicago are magnificent. Our gratitude for them is the deeper because they were unsolicited, and, you will permit me to add, our self-respect is greater for the same reason. In this movement for a library it would have been better, I think, if such considerations had been kept in mind. They were forgotten when the English members of the association pledged the association itself to assume the management of the enterprise. It is true no American was present, but such a vote binds us, and puts us in the position of asking England to supply Chicago with a library. For one, I cannot accept such a position, and though I am sorry to leave the association, I have sent in my resignation. I wish to add that I make no criticism on the members who thought it right for the association to take charge of Mr. Burgess' plan. I presume the objection now suggested did not occur to those who adopted the resolution. I am, sir, your faithful servant,

GEORGE W. SMALLEY.

No. 13 PALL MALL.

To the Editor of the Daily News:

SIR: Mr. George W. Smalley's letter and the action it so ostentatiously notifies to the public, seem to me to be peculiarly ungracious. In this we have another instance of that intolerable susceptibility which is so unworthy of the almost unrivalled greatness of the American nation, and which tends so frequently to disconcert the affectionate good will of Englishmen. The amount of responsibility which his countrymen or ours would have set down to Mr. Smalley in the matter referred to—had they ever heard of his connection with the Anglo-American Association—might have been weighed in an apothecary's balance, and possibly have been sustained by Mr. Smalley without serious injury. But now that the subject has been mooted, I am free to do what I hesitated to do before. When I heard of the proposed presentation of a library to Chicago, it seemed to me, instead of a wise and "graceful" act, to be a proposition simply childish. The Americans will look upon it with very humorous appreciation. They are already rebuilding Chicago; they are rather proud of their recuperative powers; they would, I should think, prefer to buy and select their own books. However, if any sentimental philo-Americans wished to connect their names with the "biggest fire on record" in some permanent shape, it was a kindly

and harmless ambition. I object, as an English member of the Anglo-American Association, to making it an instrument of that enterprise. That association was formed for purposes far more elevated and important than the presentation of addresses to wandering Americans, or a general mendicancy among British authors for copies of their works. If I am not misinformed, some of the most distinguished authors applied to have responded in terms far from enthusiastic; and I would suggest that the sooner this scheme is consigned to the limbo of graceful and good intentions not executed, the better. I am, sir, yours faithfully,

EDWARD JENKINS.

TEMPLE.

To the Editor of the Daily News:

SIR: I am aware that it is an act of presumption to differ from Mr. Edward Jenkins, and I should be dismayed if I thought the odium of his disapproval must rest upon me permanently. But he will perhaps allow me to explain that I really did not know that he disliked the Chicago Library project, nor even that he was a member of the association from which I took the liberty to withdraw. Still less could I have supposed that my disclaimer of responsibility would be thought ostentatious, and least of all did I look for Mr. Jenkins' reappearance in print, clad in that garb of modesty which is one of his most engaging peculiarities. As for the scheme, I have not criticised it, nor is it my business to defend it. Mr. Jenkins denounces it as childish. Men who do not speak with so much authority, but who nevertheless stand well with the public, have given it their support—among them Mr. Carlyle, Mr. Disraeli, Mr. W. E. Forster, Mr. Hughes, and the Duke of Argyll. Your columns this morning contained the evidence of the Queen's good will.

That I, as an American, should have wished to state that I had no part in the plan, and ought to have none, and felt bound to retire from an association which had publicly taken charge of it, seems to Mr. Jenkins an instance of intolerable susceptibility. But he himself describes the scheme as a proposal to set on foot "a general mendicancy among British authors for copies of their works." Is it then intolerable that an American should object to share in an enterprise that an Englishman holds up to the contempt of his own countrymen? I did not want to go hat in hand to authors, some of whom—Mr. Jenkins among the rest—had lately occupied their leisure in depicting us as a nation of pirates. My scruple betrays, it seems, an undue, nay, an intolerable susceptibility. Then what are the limits of a proper sensitiveness? Is there any humiliation against which Mr. Jenkins would allow us to protest unrebuked? It was no suggestion of prudence which prompted my letter. I had not anticipated, I confess, that an English author would come forward to represent the advocates of this gift as a set of importunate beggars. But Mr. Jenkins' letter has made it plain (as I think my friend Mr. Chesson will now agree) that I resigned none too soon. Whoever else may be, I, at any rate, am not suing to him for that copy of "Ginx's Baby" which he is so reluctant to part with. As I have escaped that sneer, I can afford to endure the rest. I am, sir, your faithful servant,

GEORGE W. SMALLEY.

13 PALL MALL.

THE ILLUSTRATION OF BOOKS.

Illustration, in the sense in which it is here intended to be used, means nothing more than the exemplification of works of literature by works of art. To enumerate the various connections that subsist between them, is unnecessary: it is sufficient to observe, that the Art of Painting has in all ages been employed, more or less, in explaining and enforcing the imagination of the poet, and that the poet has, in his turn, found resource in the designs and conceptions of the painter. Assuming this position to be established, the usefulness of bringing the sister arts into union with each other, by what is generally termed Illustration, seems evident at first sight. As, however, the epithet of trifling has, somewhat incautiously, been applied by many to this diversion, it will not, perhaps, be deemed impertinent to enter upon a short discussion of its merits.

Illustration has so much increased of late years, and been so frequently resorted to for amusement, by men of the highest reputation in literature, that it may be justly said to be consequential upon the improvement of that science. The natural incitement, indeed, to the study of topography, and to biographical research, to which this pleasing pursuit is instrumental, confers on it some claim, however trivial, to the denomination of an intellectual amusement. In a work of such unre-served candor and criticism as Cibber's *Apology*,* in which are canvassed the characters and abilities of men, in our author's time eminent in their profession, and honored by the patronage of a court of reputed wit and gallantry, no inconsiderable degree of interest might be excited in beholding the portraiture of their countenances; which serve to elucidate the words of the author, from a possibility of seeing in them often reflected, the degree either of virtue or vice which adorns or tarnishes the life of the original; for though Shakespeare, whose surpassing knowledge of human nature is avowed by the majority of his readers, says, "There's no art to find the mind's construction in the face;" yet surely there is much latitude for contemplation in the outward cast. Although we may often

be deceived, in a too rigid reliance on the rules of physiognomy; yet it is certain that the visage, in its attentive examination, may be frequently consulted as a mirror reflecting the qualities both of the mind and heart: an idiot may commonly be discerned by the irregular movement of the muscles of his face, and the various contortions into which he throws them, and proportionably to the misery which a vicious heart imposes on the mind, so will the features disclose it to the world. Many writers of distinction, independently of Lavater, may be consulted on the truth of this proposition. The famous Jeremy Collier thought the countenance of one man calculated to develop another his sentiments and thoughts; and the French historian, Rollin, in his dissertation on the origin of Tragedy, wherein he animadverts upon the folly of the ancients acting in masks, has observed that "the mask deprives the features of the energy of language, and of that life and soul, by which it is the faithful interpreter of all the sentiments of the heart." If any further confirmation of the truth of this axiom were necessary, the opinions of a lately deceased writer,* not less celebrated for his solidity of judgment, than for the style and elegance of his compositions, may be confidently advanced in its support. Assimilating the countenance of Pope Leo the Tenth, with his general character and dispositions, he thus proceeds, "that the hand of nature has impressed on the external form and features, indications of the mind by which they are animated, is an opinion that has of late received considerable support, and which, under certain restrictions, may be admitted to be well founded."

There naturally exists a desire amongst mankind to obtain a sight of any individual who, either in his public or private life, has made himself a conspicuous object of remark. With most people such a desire too generally arises from an innate and idle curiosity, and when this is the case, is frivolous and contemptible. That however it may be made productive of material advantages cannot be denied; the external appearance of a man has a stronger influence over the senses, and forms on our minds a deeper and more lasting impression

* This paper was originally prefixed to a collection of portraits, illustrative of Cibber's *Apology*.

* Roscoe.

of his character, than the relation of an historian, however it may be enforced by the powers of rhetoric, is able to effect. Thus the faculties of the mind, acted upon by the perception of sight, are irresistingly drawn into those reflections which teach us to emulate the virtues and shun the vices of others. When, however, this desire of ocular testimony cannot, from various concurrent causes, be gratified, there still remains the pleasing substitute of pictorial resemblance, to gratify the imaginations of some, and to furnish matter of contemplation to others of a more vigorous and speculative genius. It may fairly be presumed that no man ever yet beheld the portrait of a Cato, or Leo the Tenth, without reflecting on and revering the strict morality and truly patriotic virtues of the former, and that large attainment by the latter of useful and ornamental learning, which he employed in the restitution to his unhappy country of that peace and tranquility of which, by the contentions of ambition, it had been so long deprived. To the historian we are indebted for the transmission of accounts of virtuous actions from age to age, and to the painter for restoring them to our memory, by a faithful delineation of the characters who practised them.

"Thou! serenely silent art!
By Heaven and Love was taught to lend
A milder solace to the heart;—
The sacred Image of a Friend!"

No spectre forms of pleasure fled
Thy softening, sweetening tints restore;
For thou canst give us back the dead,
Even in the loveliest looks they wore."

Next in importance to the Art of Painting is that of Engraving; which differs alone from the former in the manner of execution; for the proportion of figures, the perspective and the various degrees of light and shade must necessarily be subject to the same rules in each. Some of the chief attributes of Engraving seem to be adequately described in the following lines:

"Blest Art! whose aid the painter's skill endears,
And bids his labors live through future years,
Breaks that restraint, which to the world unkind;
To some one spot the favorite work confin'd;
Gives to each distant land, each future age,
The features of the warrior, saint, or sage;
The grace that seems with beauty's queen to vie;
The mild suffusion of the languid eye;
Till with the painter's proudest works at strife,
The fragile paper seems to glow with life!"

It may perhaps be remarked by some, who spurn at everything not having for its immediate object the benefit of society in a substantial point of view, that the faculties, so elegantly described by the poet, are in their nature wholly intellectual; that they may be calculated to gratify the propensities of certain individuals, and to confer on them some amusement in their leisure hours; but they may ask, has not the art a more permanent utility to recommend it? Can it not boast more extensive and beneficial results than the amusement of a small portion of the community? To these enquiries it may be answered that the advantages accruing to society at large from the practice of the art, are of the greatest import; that, on account of its many departments, it affords employment and profit to thousands of individuals, even independently of the artists themselves. If then such is the tendency of the engraver's art, ought it not to be encouraged by the purchase and collection of its productions by all men whose fortunes and inclinations favor the pursuit? It may reasonably be asserted that the art could never have arrived at the degree of perfection that it has done within the last century, had it not been attended in its progress with that encouragement which it has so freely experienced.

Relaxation from worldly occupations, both bodily and intellectual, so that it be rational in its object, and reasonable in its duration, is so essential to man's existence that it is scarcely necessary to advert to it. Relaxation, however, as Locke observes in his work on Education, "does not consist in being idle," but in the practice of measures to prevent our being so. An industrious and well-regulated mind will at all times, when not engaged in business, seek for occupation; but of what description, or to what extent, must wholly depend upon its own properties. If every man's intellect equalled in strength that of the famous D'Aguesseau, whose memory should ever be regarded by France, and indeed all other nations, with esteem and reverence, we should find only a change of study necessary to its relaxation: "Le changement d'étude," said that honest chancellor, "est toujours un delassement pour moi." But the serious nature of the amusement, practised by this great man, is very far

from being adapted to the common order of understanding; the dispositions of men are various and capricious; that which serves as an amusement to one, may be often uncongenial to the ideas and propensities of another; and as no standard can possibly be fixed for the follies of mankind, a liberality of opinion should be observed towards those of each other; and although the pursuit of illustration should not at any time be ranked among them, it would still have a claim to the indulgence that is due to every amusement, not leading to the violation of any positive or constructive rule of morality and virtue.

To assert that the subject of discourse may be converted to the purposes of a moral life, may, at first, perhaps, give rise to levity; but a nice discrimination is not requisite to inform us, how far it is instrumental to the attainment of so desirable an object. Corrupt and abandoned habits are usually formed in early life, and may be attributed to various causes; among which, the want of a fit application of leisure hours is not the least. A total relaxation of the mind, for any length of time, is apt to give rise to those desires which, we no sooner feel, than we seek to gratify. If the mischief were to end here, it would not be extensive; but that frequency of indulgence, which usually ensues a previous gratification, too often produces a system of idleness and dissipation. It is then submitted that these evils are capable of being partially, if not entirely, avoided by a resort to those amusements, the advantages of which, in the hours of recreation, are thus expressed by Dr. Johnson in *The Rambler*, that "whatever busies the mind without corrupting it, has, at least, this use, that it rescues the day from idleness; and he that is never idle will not often be vicious." Principally on the foregoing sentiments of so allowed a moralist as was Dr. Johnson, does he, who now pretends to advocate the cause of illustration, depend for a verdict in its favor; for the reasoning employed by the learned writer is of such general use and application, that all amusements of an innocent tendency, be they intellectual or mechanical, are equally the objects of it, and thereon may safely repose their claim to universal favor and support.

DON QUIXOTE.

SUPPOSED DISCOVERY OF THE ORIGINAL MANUSCRIPT.

A statement is "going the rounds" that Cervantes' original manuscript of "Don Quixote" has been discovered in Spain. Of course, this interesting fact is within the near bounds of possibility, but its assertion must be received with great caution. What is meant by the original manuscript of the "Don Quixote"? That immortal work, as all scholars know, was written and published in *two parts*, with a long interval of years between them. Is it to be understood that Cervantes' original manuscript and of *both parts* of the "Don Quixote" has been discovered, so that we are to have the whole work as he originally wrote it? This is extremely improbable, as we will show. The known facts in regard to the first publication of the "Don Quixote" are these: The first part was first printed in Madrid in 1605. (Of this first edition of the first part there is one copy in this country—in the library of the late Mr. George Ticknor, in Boston—the Spanish portion of which he bequeathed to the public library of that city.) The first edition of the second part of "Don Quixote" was published at Madrid, in October, 1615, by the same bookseller who published the first part—Juan de la Cuesta. Cervantes died on the 23d of April, 1616. Now, it is certainly possible that the manuscript of one or both of the two parts may have been preserved by Cervantes, or by Juan de la Cuesta, his publisher, and from the hands of either of them may have passed into some unknown receptacle, where it has been hidden for more than two hundred and fifty years, or it may during all this time have passed unknown through various hands, until some accident has revealed it. But let us look a little at probabilities. The first part was begun in a debtor's prison; and although Cervantes was probably out of prison when he completed it and prepared it for the press, his life was too much harassed by poverty and other embarrassments to make it likely that he would look very carefully after his manuscript after it had served as "copy" for his printer. The same thing may be said about the manuscript of the second part, which was written while his health was failing from disease and old age,

and was published only six months before his death. He appears to have left manuscripts behind him, but all that are known to have been in the possession of his widow after his death were works which he had not published; and of all his numerous published works, there has never been found heretofore preserved by him or any body else a single original manuscript. Mr. Ticknor, in his "History of Spanish Literature," of which the three most interesting chapters are devoted wholly to Cervantes, has given the titles of five distinct works, left in manuscript by the author and unpublished, besides several plays. One of these was his "Persiles and Sigismunda," which was published by his widow after his death. The others have perished; and if this has been the fate of a dozen *unpublished* manuscripts left behind him, and more or less prepared for the press, is it probable that the "copy" of any one of his *published* works was preserved by him or his printer after it had answered the purpose for which it was written?

But if the original manuscript of either part of the "Don Quixote" was preserved and still exists, where has it been for two centuries and a half? Where, especially, has it been for the past one hundred years, during which there has been extraordinary search in Spain for manuscripts of Cervantes, in order to throw light on his personal history and to settle vexed questions about his works. In 1780, the Spanish Academy published the great national edition of "Don Quixote," revising its text from all the previous editions, both those which had passed under Cervantes' own eyes and those which had been printed in Spain or elsewhere since his death. There were several reasons operating at this time to stimulate inquiry for every existing scrap of writing that could be traced to Cervantes. In the first place, his life was to be and was written under the direction of the Academy, and this life was prefixed in 1780 to their edition of "Don Quixote." In the second place, the text of that work was to be settled, and, of course, there was inquiry whether the original manuscript or any part of it had been preserved. In the third place, there was a tradition—alluded to in the life prepared by direction of the Academy—that Cervantes, after the publication of the first part of his "Don

Quixote," had himself written and printed a *squib* about it, being a pamphlet published anonymously under the name of *E/ Buscapie*. Of the *Buscapie*, in 1780 there was no copy to be found in Spain, although there was a person then living who told the author of the Academy's "Life of Cervantes" that he had once seen a copy of it. But from that day to this the existence of the *Buscapie*, alluded to in the Academy's "Life of Cervantes," and the question if there ever was such a book whether Cervantes wrote it, has been one of the most curious things in literary history, and in Spain itself has caused great search to be made for the manuscripts of Cervantes. This search came to be stimulated afresh in 1847, in consequence of a pretension that a copy of the *Buscapie* had been accidentally found in Cadiz, in manuscript, not in the handwriting of Cervantes, but assigning him as the author in the title of the tract, which also purports throughout this revision of it to have been written by him. In 1848 this pretended manuscript was published at Cadiz by Don Alfonso de Castro, who claimed to have discovered it; and hence arose a new question among Spanish critics, namely, whether the *Buscapie* claimed by De Castro to have been discovered by him in 1847 was the true *Buscapie* about which there was a tradition in 1780, and about which, in its turn, there was always a doubt whether such a book ever existed, and if it did whether it was written by Cervantes himself. The discussions on this subject appear to have settled at least one point, namely, that De Castro's *Buscapie* was his own invention. This was evidently Mr. Ticknor's opinion, who examined the whole subject in a manner which De Castro could not answer. But whether there ever was a *Buscapie*, whether it was written by Cervantes, and whether the Cadiz *Buscapie* of De Castro's discovery was a forgery or not, have all been questions that for nearly a century have successfully caused much inquiry to be made for specimens of the handwriting of the greatest genius of Spain. What the handwriting of Cervantes is can be easily determined, because there exists in Seville quite a mass of documents prepared by Cervantes and constituting his petition to the king for an appointment in America. If any manuscript has been found which is honestly believed to be the

original manuscript of the "Don Quixote," its claims can easily be tested by a comparison with documents which are known to be in the handwriting of Cervantes; and if the comparison shall result in proof of the authenticity, it is impossible to conceive of any "literary treasure" of which any nation can be more justly proud. But the probabilities are decidedly against it.

Wild Beasts for Sale.—The London *Echo*, of Nov. 17, ridicules *The Philadelphia Ledger*, for stating that lions and tigers may be bought wholesale and retail in London. It is probable, however, that the American writer is quite correctly informed, and not drawing the long bow. At least, in *Curiosities of Civilization*, by Andrew Wynter, we are told that—

"If any lady or gentleman wants lions or tigers, there are dealers in Ratcliffe Highway, and the adjacent parts, who have them on the premises, and will sell them at five minutes' notice. . . . A wild-beast merchant, hearing a noise in his back premises, found, to his horror, that an elephant with his pick-lock trunk had let out a hyena and a nygau from their cages, and was busy undoing the fastenings of a den full of lions!"

Other amusing information about the wild-beast market may be found in an article on the "Zoological Gardens" in the interesting book which we have quoted; and it shows that he of Philadelphia knows more about London in this instance than a (presumable) Londoner himself.

ENGLAND AND AMERICA IN 1872.

BY ALFRED TENNYSON.

[Mr. Tennyson, in contributing the following stanzas to the *Ledger*, writes to the editor: "The poem which I send herewith is supposed to be written or spoken by a liberal Englishman at the time of our recognition of American Independence."]

O Thou that sendest out the man
To rule by land and sea,
Strong mother of a Lion-line,
Be proud of those strong sons of thine
Who wrenched their rights from thee.

What wonder if, in noble heat,
Those men thine arms withheld,
Retought the lesson thou hadst taught,
And in thy spirit with thee fought—
Who sprang from English blood!

But thou rejoice with liberal joy,
Lift up thy rocky base,
And shatter, when the storms are black,
In many a streaming torrent back,
The seas that shock thy base!

Whatever harmonies of law
The growing world assume,
Thy work is thine—the single note,
From that deep chord which Hampden smote,
Will vibrate to the doom.

WARWICK CASTLE.

One of those old castles which so enchanted Hawthorne, and which Ruskin so loves that, so runs the story, he will not come to America because we have none, has lately had a narrow escape from complete destruction by fire. Every man of English lineage, whether born on this or the other side of the Atlantic, must regret the injury inflicted on that noble edifice, which Sir Walter Scott styles "the fairest monument of ancient and chivalrous splendor which remains uninjured by time." A correspondent sends us the following graphic account of the calamity:

"The fire was discovered shortly before two o'clock on Tuesday morning, Dec. 3d, by Joseph Powers, the steward-room boy, and two footmen. They were aroused by a sound which they at first surmised was hail, and then the noise of some one breaking into the castle. They got up and discovered that the noise which had aroused them was the crackling caused by flames in Lady Warwick's apartments, over the library, in the east wing of the castle, between the principal entrance and Caesar's and Guy's towers. The alarm bell was rung, and assistance sent for from Leamington, Coventry, and Kenilworth. The Warwick Volunteer Fire Brigade were promptly on the spot, and the Leamington Brigade speedily followed. Before their arrival the flames had made rapid and destructive progress. The whole of the east wing, containing the private apartments of Lord and Lady Warwick, was soon completely gutted, and only the blackened walls and the smoldering débris remained. Very little out of this portion of the building could be saved, so rapid was the progress of the fire. A few of the books from the library and some of the most valuable pictures, however, were secured, and hurriedly carried into the courtyard. Among the works of art rescued is a small painting of the bust of Shakespeare in Stratford Church, of great national interest, being one painted by Hall before he recolored the bust in 1746. The castle stands upon an eminence, sloping sharply down to the Avon. The front part, which forms such a picturesque view from the bridge across the Avon, was literally inaccessible to the firemen, from the great height of the burning apartments from the ground. They had, therefore, to play upon the building from the court-yard, and for hours their efforts to check the flames appeared hopeless, and certain destruction seemed to threaten the whole structure. The grand staircase, with its richly-carved woodwork, rapidly conducted the fire to the grand hall, a magnificent apartment, 60 feet by 40 feet, and 26 feet in height. The gothic wooden roof was richly and elaborately carved, and was executed in 1851, from designs by Mr. Poynter, of Westminster. The walls were panelled with carved oak, and hung with antlers of deer, armor, swords, and matchlocks. Here was exhibited Cromwell's battered helmet, and the doublet in which Lord Brooke was killed at the siege of Lich-

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field in 1634. The whole of this magnificent apartment, and its contents have literally been destroyed. The bare, blackened walls and the charred fragments and ashes of the gorgeous roof alone remain. So rapidly did the flames extend toward the State apartments, where were stored the most costly and valuable pictures—each a gem of art and a treasure in itself—the rare tapestries and the countless articles of all but priceless value, that hurried preparations were made for the worst. The flames were already licking the massive doors of the Red Drawing-room, which adjoins the Great Hall, and apparently no time was to be lost. The valuable pictures by Rembrandt, Rubens, Vandyke, Vandeveld, Lely, Teniers, Murillo, and other famous masters, and the celebrated Vandyke portraits of Charles I., the Duke of Montrose, and Prince Rupert, were first removed and carried into the court-yard. Then every valuable that was portable was removed, until the apartments were bared of everything save the furniture that was too large or too heavy to be carried away. The pictures were torn out of the headings on which many of them were inlaid in the walls; the tops of costly marble tables were taken off; the rich old tapestry in the State bed room was wrenched off the walls, and Queen Anne's bed, presented to the Earl of Warwick by George III., was pulled down, and carried away piecemeal. One by one the Red Drawing-room, the Cedar Drawing-room, the Gilt Drawing-room, and the Boudoir, or State Dressing-room, were thus sadly prepared for the advent of the flames, which, up to six o'clock, appeared to defy the exertions of the fire brigade. Happily their efforts at last got the mastery of the flames, and for the first time the hope was cherished that the entire building would not be totally destroyed. An hour later and the extent of the disaster could be dimly apprehended. The fire was cut off from the rest of the west wing of the castle, though ever and anon the flames revived, and threatened a renewal of the disastrous conflagration. As day dawned a sad spectacle presented itself, in the shape of the black and tottering walls of the central part of the castle and court-yard, covered with the mutilated relics of the sacked mansion. The whole of the east wing of the castle has been completely gutted, and the grand staircase and the grand hall reduced to ruins. The whole of the other apartments had been literally stripped of their treasures, many of which must inevitably have suffered by the hurried and rough removal to which they were necessarily subjected. Lady Warwick only left the castle on Friday, and Lord Broke on Saturday. Lord Warwick has been staying at Torquay, where the sad disaster was communicated to him by telegraph. Lady Warwick's wardrobe was completely destroyed, but her ladyship's jewels and the plate are uninjured, being in a safe in the domestic offices in the basement of the castle, which are not damaged, except by the heat from the burning rooms over them, and the water thrown upon the flames. The origin of the fire cannot at present be even surmised. Some workmen had been engaged on Saturday painting and decorating the apartments in which the fire is supposed to have originated, but it is not known they had any fire. It is stated that his lordship has not insured the castle or its contents, and probably the precaution was all

but an impossible one, owing to the difficulty of assessing the value of the almost priceless treasures it contained."

The following account of the Castle is abridged from Dugdale:

"Warwick Castle stands between the town and the river. It is built on solid rock, in which the cellars are excavated. Above the Castle the Avon is crossed by a stone bridge of one arch of one hundred feet span. The Castle is one of the finest specimens of the ancient residences of our feudal nobles in the kingdom. The principal entrance is by an embattled gateway. From this point the approach is excavated out of the solid rock. The road is contrived so as to shut out the view of the castle for about one hundred yards, when a sudden turn reveals its lofty towers. Caesar's tower, which appears on the left, rising to the height of 147 feet, is of greater antiquity than any other part of the building, and was built about the time of the Norman Conquest. On the right is Guy's tower, 128 feet high, which being situated on a more elevated part of the rock, overlooks Caesar's Tower. This fortress, the walls of which are ten feet thick, was built in 1394 by Thomas Beauchamp, Earl of Warwick. These towers are connected by a strong embattled wall, in the centre of which is the great arched gateway leading into the inner court. On the left is the noble castellated mansion, the residence of the family, a grand and extensive pile, whose antique appearance is not injured by the modern improvements it has received. The entrance to the interior is by a Gothic porch, with a stone flight of steps which lead to the hall, a noble room hung with numerous relics of antiquity. The length of the entire suite of apartments is 333 feet. The great hall of the castle, a noble room 62 feet by 37 feet, retains in its appearance much of its ancient character. The other apartment contains a number of portraits and other paintings by the old masters, and a valuable collection of ancient and modern armor. One of the greenhouses contains the beautiful ancient vase brought to England by the late Earl of Warwick, known as the Warwick vase."

Intellectual Culture.—A cultivated mind may be said to have infinite stores of innocent gratification. Everything may be made interesting to it, by becoming a subject of thought or inquiry. Books, regarded merely as a gratification, are worth more than all the luxuries on earth. A taste for literature secures cheerful occupation for the unemployed and languid hours of life; and how many persons, in these hours, for want of innocent resources, are now impelled to coarse and brutal pleasure. How many young men can be found in this city, who, unaccustomed to find a companion in a book, and strangers to intellectual activity, are almost driven in the long dull evenings of winter to haunts of intemperance and depraving society. It is one of the good signs of the times, that lectures on literature and science are taking their place among other public amusements, and attract even more than theatres. This is one of the first fruits of our present intellectual culture. What a harvest may we hope for from its wider diffusion!—DR. CHANNING.

HOW NOVELS ARE MADE.

In the month of February, 1867, a remarkable trial took place at the Old Bailey, on a charge of scuttling a ship with a view to defraud underwriters. The mate of the ship was proved beyond possibility of doubt to have scuttled her, but some difficulty was encountered in establishing the guile of his accomplices. The ship sailed from Newport with a cargo of coals for Shanghai. She was a good sound vessel, about twelve years old. When she had been about ten days at sea she encountered a breeze of wind, which the mate, in a log-book kept for the deception of the underwriters, magnified into a gale. During this breeze or gale she began to leak, and for the next fortnight the pumps were used at regular intervals. It appeared that arrangements had been made to ensure a regulated water supply to the vessel; but unfortunately the apparatus contrived for this purpose got disordered and could not be effectually controlled. Holes had been bored through the hull, and plugs inserted in them, and by taking out and putting in these plugs the influx of water could be accelerated or retarded, so as to keep the apparent leakage just ahead of the utmost power which the crew could exert in pumping. As this power was finite, while the quantity of water in the sea was practically infinite, it is evident that the leak would ultimately beat the crew, and that the ship must be abandoned. But the manipulation of this machinery failed through carelessness or accident. A plug was broken in the inner skin of the ship; it was impossible to draw this broken plug without attracting inconvenient observation, and while it was in the hole the outer skin remained unplugged, and the water pouring in between the two skins, soaked through the intervening timbers and penetrated into the hold. The operators having by this misfortune lost control of the rate at which the ship's destruction should proceed, determined to bring matters to a crisis by pulling out other plugs, and thus admitting the water in a quantity which the utmost efforts of the crew could not discharge. Accordingly, after a hard night's work at the pumps, the crew became alarmed, and demanded of the captain what he meant to do. The captain professed an intention to attempt to reach the nearest land; but on a representation of the imminent peril of the situation, he allowed himself to be persuaded to order the boats to be lowered, and preparations to be made for abandoning the ship. As these orders were executed with some precipitation, the boats were unfortunately allowed to tow astern of the ship, and thus the sailors had an opportunity of observing something which caused them to exclaim, to use their own emphatic words, "that it was no wonder the ship was sinking, for there were two — big holes in her stern." As the ship rose and fell with the motion of the waves, two holes were, in fact, discovered beneath the water-line, just above the copper, which appeared to have been bored with an auger from inside the ship. Small splinters sticking out of the holes showed them to have been newly bored. The boats then quitted the ship, and soon afterwards she must have gone down. The boats having reached South America, a formal "protest" was prepared and sworn to by the captain and mate and several of the crew, ascribing the loss of the ship

to the violence of the winds and waves, and this protest was transmitted with the ship's log-book to England. A claim was made upon the underwriters who had insured the ship and freight; but some rumors set afloat by the returned crew reached their ears. Inquiries were instituted, and a strong suspicion arose that in this case, as in several previous cases, the destruction of a vessel had been contrived in order to realize the immediate and certain profit upon insurance, instead of waiting for the delayed and contingent profit of a long voyage. But in order to convert suspicion into such a degree of certainty as might produce conviction in a criminal court, it was necessary to admit either the captain or the mate to give evidence against his accomplices. The captain not only knew what had passed on board the ship, but he had been in communication with the other parties to the fraud before she sailed. Accordingly the captain was put into the witness-box, and the mate with three other prisoners into the dock, and convictions were obtained against all four prisoners.

The report of this trial appeared in the newspapers early in 1867, and it seems to have attracted the attention of Mr. Charles Reade and Mr. Dion Boucicault, who contributed to *Once a Week*, in the course of the year 1868, a story in which the scuttling of a ship to defraud underwriters was made a prominent incident. We felt some difficulty in understanding how the plan of joint authorship could be carried out, but on looking through the periodical which contains the story, we find towards the end a notice to theatrical managers that a drama on the same subject has been written by the authors. Mr. Boucicault would doubtless be quite at home in arranging the sensational incidents of the story for dramatic use. It strikes us, indeed, that the tale is unsuitable for such a use, but of course that makes no difference. The process of scuttling, as described by witnesses at the Old Bailey, is transferred to the story, which is called *Foul Play*. But, as usual with novelists, the accessories become more splendid in fiction than they were in fact. One of the persons tried at the Old Bailey had packed jars of salt in boxes, and shipped them as cases of arms. But the conspirators in the story, ship lead in boxes and pretend that it is gold. We know that it costs nothing to an author to put £100,000 worth of gold into a story. And of course there must be a lady on board the scuttled ship, and it is only natural that she should have a lover whose anxiety for her safety leads to his discovering the mate's proceedings. This lover is a clergyman who has been wrongly convicted of uttering a forged cheque and transported. He has got on board the ship destined to be scuttled before he has become what is called in colonial language an "expiree." One fine night he sat upon the deck, in deep melancholy and listlessness, and fell into a doze, from which he was awakened by a peculiar sound. "The father of all rats seemed to be gnawing the ship down below." He descended and peered into a dark, dismal place whose existence was new to him. Here he discovered the mate, drilling with an auger of enormous size a great hole through the ship's side, just below the water-mark. The auger went in up to the haft; then the mate caught up with his left hand a wooden plug he had got ready, jerked the

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auger away, caught up a hammer, and swiftly inserted the plug, which he drove home. But the mate prevents disclosure of his villainy by threatening to inform the captain that he has on board an escaped convict. After a few days a leak appears, which gains slowly on the pumps, until a resolution is taken to abandon the ship.

The captain in the story gets drunk, and, refusing to quit the ship, goes down in her. This is an embellishment for which readers are perhaps indebted to Mr. Boucicault. But the sinking of the ship occurs exactly as described by the witnesses at the trial. She pitched gently forward, and her bows went under water, while her after-part rose into the air, and revealed to the sailors in the cutter two splintered holes in her run just below the water-line. A taciturn seaman was moved by this spectacle to exclaim, "Scuttled by —!" But if the authors were thus far indebted to the newspapers, we are bound to say that they can get on very well without such assistance. We have, of course, read *Robinson Crusoe* in our boyhood, and have amused ourselves by imagining variations of insular existence. We have also read a book called the *Swiss Family Robinson*, of which the nature is sufficiently indicated by the title, and we seem to remember it as a very poor performance. It appears to have occurred to the authors of the story now before us that an Adam on an island as well as on a continent may have an Eve, and so they have given us a sort of improved *Robinson Crusoe*, in which the female element is introduced. Hazel, the clergyman under sentence of transportation, and the lady named Helen, with whom he is in love, land from one of the boats of the scuttled ship upon an island, of which they find themselves the sole inhabitants. It must be distinctly understood that they maintain the strictest propriety of conduct under these trying circumstances. After a short residence on the island the lady attained a happiness unknown within the borders of civilization. "By rising with the dawn, by three meals a day of animal food, by constant work, and heavenly air, she was in a condition women rarely attain to. She was *trained*." The italics are the authors'. When she was in a hurry she got over the ground by a grand, but feminine motion not easy to describe. We venture to hope that that which cannot be described may be exhibited by an actress trained in a new sense upon the stage of the theatre which Mr. Boucicault may select for dramatizing this story. "The vigor and freedom of a savage with the grace of a lady" might successfully compete even with the attractions of a burlesque. We are happy to be able to add that the lady's father comes in search of her in a steam-yacht, and takes her back to England; but our satisfaction at her return to a society which she was qualified to adorn is alloyed by the reflection that she must have gone out of training in Hanover Square. Her lover remains behind to perform *Robinson Crusoe solus*, until he launches a boat, which is picked up by an American ship, and he returns to England. His innocence being established, he receives pardon, and marries Helen. The mate, who has confessed and refunded the price of his crime, also marries, and there is no trial at the Old Bailey.

Attention has been directed to this story by a trial which lately took place at Boston. The captain of

a ship which was lost at sea was charged by some of his crew with scuttling her, and they told a story so like that of *Foul Play*, that it occurred to the judge who tried the case to suspect that their evidence was borrowed from its pages. As the captain was acquitted, the suspicion may be supposed to be well founded. Thus a story told in court of law has been transferred to the pages of a novel, and thence to another court of law. It has been often and truly said that the most successful fiction is that which is founded on fact.—*Saturday Review*.

"*By Hook or by Crook*"—There appears to be no want of an origin for this proverb. In the great fire of London many boundary marks were destroyed. This, in consequence of many disputes as to the sites of different properties, had a tendency to hinder the rebuilding of the city. In order to escape from the delay, it was decided to appoint two arbitrators, whose decision should be final in all cases. The surveyors appointed were a Mr. Hook and a Mr. Crook, who gave so much satisfaction in their decisions that the rebuilding proceeded rapidly. From this circumstance comes the saying "by Hook or by Crook."

Anecdote of Dr. Johnson.—It is said that when on the street of Edinburgh, his notice was attracted to the operation of what is called *harling* a house, in which an old man was engaged. This is a species of rough-casting of a peculiar kind little known in England, and the Doctor had never seen it before. He stopped to look at it, and asked the workman for various explanations. The latter had heard of the Doctor's sneers at Scotland and Scotsmen, and knowing who he was, resolved to take an opportunity of punishing him. Accordingly, on the Doctor saying to him, "but I fear I'm in your way," the old wag, dipping his brush in the mortar tub, and striking it on the wall so as to cover the Doctor well over with rebounding lime, replied, "Na na—feent (near) a bit ye're in my way if ye binna (be not) in yere ain."

Pleasant Editorial Personalities.—The times are given to personality. We give a few samples from Indiana, as collected by the *Winchester Journal*:

The *Vincennes Sun* calls Brigham, editor of the *Indianapolis Sentinel*, "a perjured conspirator and a demented old blot."

The *Sentinel* calls Kise, editor of the *Vincennes Sun*, a "scallawag and a camp follower in the Democratic party."

Dan Voorhees, through the *Terre Haute Journal*, denounces Senator Jim Hughes as "a liar, a thief and a coward."

The *Democratic Standard*, of Anderson denounces the prospective Democratic candidate for State Auditor, Hon. John B. Stoll, of Ligonier, as a "pot-bellied Dutchman."

The *New Albany Ledger* goes for Dick Bright, State Printer, in a way that Dick despises, viz.: "A perjured thief and notorious blackmailer."

Behold how pleasant and how good a thing it is for brethren to dwell together in unity.

A NEW SHAKESPEARE STATUE.

Shakespeare is at last to have a statue in London. Pope has written an ill-natured line about certain persons, of a Boeotian nature, who "rush in where angels fear to tread." Will it be believed, that, where a committee of three hundred of the chief artists and *litterati* failed, Mr. Ayrton, the Chief Commissioner of Public Works, has succeeded; and how has he succeeded? In a threefold way. A benevolent old lady, who shall be nameless, left a large sum for a drinking-fountain to be erected near Hyde Park. The confiding creature also allowed Mr. Ayrton, who openly sneers at archaeology, to choose the subject. Such is the faith of woman. Mr. Ayrton thereon issued an invitation to six of the best sculptors to send in designs. Could he do more? Messrs. Noble, Armstead, Thornycroft, Philip, and two others competed. Five gentlemen seem to have thought, misguided beings, that Charity, Health, River-Gods, and such-like designs, would be appropriate; but Mr. Thornycroft, with a bold desperation, made a Cerberus of poets, three single gentlemen rolled into one statue-group—the great Shakespeare supported on the one side by Chaucer, on the other by Milton. At the back of the poets is a figure of Fame blowing a trumpet with the vigor of a Horseguard, and realizing Mr. Biglow's prophetic vision of his own statue—

— grasping a star-spangled banner,
And the bird of his country a-singing Hosanna!

Underneath, a little, but very pure and narrow rill of water, will perpetually trickle, emblematic of the gratitude of a country which is satisfied with talking loudly of a national statue, and which yet, by the hands of a Chief Commissioner, diverts the proper design of a drivelling fountain to pay off a threefold debt to three of the greatest poets that the world has ever seen; for each of these great men, Chaucer, Shakespeare, Milton, is unsurpassed. There can be no question of that. Each in his own sphere circles in the highest Heaven. But here on earth? Well, the third part of something else's marble ornament, and that thing not an entity, but an abstraction—a river-god, Father Thames, Egeria—or any one you may choose. We

will waive the anachronism of making these men of distinct epochs smiling over a thirsty crowd, and sharing one trumpet between them; we will not talk of the disgusted centuries and the violated unities. Could not the nation, which gives to Prince Albert nineteen statues, a mausoleum, and five memorial windows, afford its best poets one statue a-piece? Must they lie three a-bed, and over such a watery bed? We know the fate of public drinking-fountains—dirty little boys with damp noses, roughs whose stomachs have been extremely over-heated on the over night, babies who try to reach out of larger babies' arms and play with the limpid stream as with a squirt, and above this little objectionable rill—such is British utilitarianism—Mr. Ayrton places not one, but three of the world's greatest men!

Congress Library.—The annual report of Mr. Spofford, the Librarian of Congress, has been sent to the Senate. From it there appears to be at present 236,846 volumes of books in the library, and 40,000 pamphlets, against 197,668 books and 30,000 pamphlets a year ago. There are 28,302 volumes in the law department; 8,851 books were purchased during the year, and 5,640 received under the copyright law. The remainder of the year's increase came from the Smithsonian Institution, from the Patent Office, or by exchange or presentation. The total number of books, pamphlets, photographs, paints, chromos, maps, musical compositions, &c., received under the operations of the copyright law, is 19,826. The amount of fees from this source, the origin of which is due to Mr. Spofford, received during the year was \$10,187. Mr. Spofford shows the importance of additional room for the library. He states that a great number of books are kept in the basement of the Capitol, and that he has been forced, by the growing necessities, to erect 7,000 lineal feet of temporary wooden shelving for the accommodation of books. The copyright business, which is growing so rapidly, also demands better quarters than the basement afforded and where the records are now kept. The Librarian also presents the necessities which exist for a reading-room for Congress and the country, where all the leading newspapers and periodicals may be consulted. After giving his reasons, he concludes that the only relief available is in the erection of a new fire-proof building for the accommodation of the main library, the copyright business, the duplicates, the archives, the records of Congress, and the original papers of both Houses. Mr. Spofford says the space occupied by the library at the present time could be used for a complete collection of books for a library of reference and jurisprudence, if a new building is considered necessary. The Librarian says the west front of the Capitol should be extended 60 or 100 feet.

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The Illustrated Newspaper Press of the United States—Not very many years since there was not an illustrated newspaper published in England, and in the United States they are a still more modern introduction, though at the present time, perhaps, they surpass those of the old country in numbers, if not in quality. *Frank Leslie's Illustrated Paper* was, we believe, the pioneer of this class of periodicals, and is still flourishing in the midst of its rivals. A very good feature in this newspaper is, that it gives a page of reduced views called "Pictorial Spirit of the European Press," which is all that the American reader needs, and at the same time saves the European reader the annoyance of finding an inferior reproduction of some large illustration which he had previously seen in the *Graphic* or *Illustrated News*. During the last three months we have received several numbers of *Harper's Weekly* and *Harper's Bazaar*, and are pleased to see the careful and artistic way in which they are printed. Mr. Thos. Nast, the clever and original American caricaturist, has now become a regular contributor with his pencil to the *Weekly*, and the "Ring" suffers considerably in his hands. We notice several engravings rather sensational in character in some of the numbers; though, even when sensational, this newspaper is never vulgar. There are two things which the illustrated newspapers of the United States would do well to avoid—sensationalism and copying. Sensational pictures must always more or less be imaginative, and are at the best very low Art; and there is enough native scenery and original subjects to keep the trans-Atlantic artists at work without borrowing those already treated by others.—*Trübner's Literary Record*.

Authors and the Weed.—A curious investigator has gathered a great number of facts relative to smokers. Ben Jonson loved the "durne weed," and describes its every effect with the gusto of a connoisseur. Hobbes smoked pipes innumerable after his daily dinner. Milton never went to bed without a pipe and a glass of water. Sir Isaac Newton was smoking in his garden at Woolsthorpe when the apple fell. Addison had a pipe in his mouth at all hours, at Button's. Fielding both smoked and was ruminant. Shelley never smoked, nor Wordsworth, nor Keats. Coleridge, when cured of opium, took to snuff. Campbell loved a pipe and Charles Lamb was a most inveterate smoker until late in life, when by an almost superhuman effort, he cast the pipe aside, and wrote his celebrated "Ode to Tobacco." Sir Walter Scott smoked in his carriage, and regularly after dinner, loving both pipes and cigars. Byron wrote about sublime tobacco, but was not an excessive smoker. Goethe did not smoke, nor did Shakespeare. Carlyle, now past seventy, has been a sturdy smoker for years. Alfred Tennyson is a persistent smoker of some forty years. Dickens, Jerrold and Thackeray all puffed. Lord Lytton loves a long pipe at night and cigars by day. Lord Houghton smoked moderately. The late J. M. Kemble, author of "The Seasons in England," was a tremendous smoker. Moore cared not for it; indeed, Irish gentlemen smoke less than English. Wellington shunned it; so did Peel. Disraeli loved the long pipe in his youth, but in his middle age pronounced it the tomb of love. Washington Irving was in no wise

addicted, nor is William Cullen Bryant. It is hardly necessary to say that Willis and Morris abstained from smoking. Bayard Taylor and Stoddard enjoy the cigar, as also did the late Mr. Tuckerman. As a rule, the leading New York editors are not smokers, a fact which probably accounts for the "plentiful lack" of anything like inspiration in their papers.

Shakespeare and the Bible.—The following interesting letter is from the *N. Y. Evening Post*:

"I have just read in your issue of yesterday a notice of an article in *Oliver Optic's Magazine* upon Shakespeare's knowledge of the Bible, in which you publish a few examples, cited by this writer, of ideas obviously borrowed from Scripture, but which convey only a faint idea of the great poet's use of this volume.

"Shakespeare's knowledge and use of the Bible in the composition of his plays is a large subject, and has been fully illustrated by more than one writer.

"Charles Wadsworth, Bishop of St. Andrew's, published a work in London in April, 1864, of 512 pages on this subject, in which he cites over two hundred passages which contain cleverly turned Scriptural ideas or forms of expression. Yet to the close student of his work, he drew no more largely from the Scriptures than from any other source which could possibly add beauty and force to his compositions. He was evidently accurately acquainted with all the English books of his day, as well as with all popular usages, opinions, and traditions which could be of any use to him in his poetical compositions, and if he seems to have drawn more largely from the Scriptures than any other source, it is because they more abound in sublime and majestic ideas.

"An American writer on this subject, a life-long student of Shakespeare, Dr. Stearns of Baltimore, is so profoundly impressed with the all-pervading scriptural and religious utterances of this unconsecrated teacher as to declare that 'Shakespeare is a reflection of the Bible, and that unless Christianity had come first, his plays would never have followed.'"

Curious Copyright Case.—The following particulars of an alleged infringement of copyright may interest our readers. A Mr. James E. Munson, some years ago, wrote a small book on phonography, which was published by Haney & Co., New York. It is said the work was simply a treatise on the art, and not of general interest, and was issued without illustrations. A firm, trading as Burns & Co., who are interested in phonography, conceived the idea that Mr. Munson's work, with the addition of illustrations and some printed matter, could be made available for a text-book to use in popular classes. They accordingly purchased several hundred copies, prepared illustrations and additional reading-matter, and bound the whole together, prefacing the combination with a new title-page, calling it the "Self-Instructor," but without removing the old title-page of Haney & Co. They also added an explanation of the origin and compilation of the book. Mr. Munson has sued for an injunction to restrain the sale of Messrs. Burns's book, which he alleges is an infringement of his copyright. We shall await with some curiosity the decision of the court on this point.

ANNOUNCEMENT.

In our March number (dollar edition) we intend to reprint the first portion of "The Tales and Jests of Mr. Hugh Peters, with a short Account of his Life." This curious book was first published in London, in 1660. The author, who was the son of a merchant at Foy, in Cornwall, was sometime a member of Jesus College, Cambridge, whence he is said to have been expelled for his irregular behavior. He afterwards betook himself to the stage, where he acquired that gesticulation and buffoonery, which he subsequently practiced in the pulpit. He appears to have met with so much applause in low comedy, that he was soon promoted to be fool or jester in Shakespeare's Company, probably the best at that period in or near the metropolis. We next find him admitted to Holy Orders by the Bishop of London, and for a considerable time he was lecturer at St. Sepulchre's in that city, but being prosecuted for criminal intercourse with another man's wife, he fled to Rotterdam, where he became pastor of the English church with Dr. Ames. He afterwards exercised his ministry in New England, where he continued seven years. Here several excommunications being issued against him, he was compelled once more to shift his quarters, and we next find him in London, aiding the cause of the Parliament. Episcopacy being banished, he procured a command from Cromwell, with the rank of colonel. And now who so popular as Mr. Peters—he becomes post-priest to the Parliament as well as their divine joker at Whitehall, and was once heard to say that "he would rather be supplanting in OLD ENGLAND, than planting in the NEW WORLD." He took an active part in the trial and condemnation of the king. Indeed, it has been strongly suspected that he was one of the masked executioners. After the restoration of the monarchy he was tried for high treason, and executed at Charing Cross on the 16th of October, 1660.

We shall with our April number present, gratis, to each of our dollar subscribers, an exact fac-simile of a rare old print of Mr. Peters uttering one of his famous jests. The preacher is represented in his pulpit, the last sand has all but run through the

hour-glass, and some of his hearers are anxious to depart, which, Mr. Peters perceiving, cries, turning up the glass once more: "Come, you are all good fellows; stay and have another glass!" The print is a contemporary one, and is eminently characteristic.

A Famous Auctioneer.—The most efficient auctioneer that ever lived, probably, was George Robins, of London, who flourished about thirty or forty years ago. His advertisements were marvelous pieces of composition, which none of his successors in the same business have ever succeeded in imitating. He was a very "Admirable Crichton," a man of universal knowledge, never at a loss, and with a power of magnifying the good qualities of the wares he was selling such as no auctioneer, before or since his day, has ever possessed. It was a literary treat to see and hear him sell a library; but the place best fitted for the display of his abilities was the sale of a fine country house.

In 1820, the magnificent Fonthill Abbey, owned by the brilliant Beckford, came to the hammer. That it would be knocked down for a quarter of its real value seemed inevitable; but Robins was equal to the emergency. Taking advantage of the great fame of Beckford, and the rumors which described the house as surpassing the grandest palaces of the East in sumptuous elegance, he announced that no one would be admitted to view the house who did not purchase a catalogue—price, one guinea. The fashionable world felt bound to see these wonderful sights, and rushed in crowds to buy catalogues. Eight thousand of them were sold, and people journeyed from all parts of the kingdom to feast their eyes on the marvellous Fonthill. In the height of the *furor* the sale began, and lasted thirty-three days. The Abbey was knocked down for £330,000—a third more than its worth. Pictures, furniture, &c., brought fabulous sums. Raphael's "St. Catharina" sold for £5,250; and the contents of the house realized the enormous sum of £1,000,000. Once Robins had to sell, among the effects of a deceased merchant, silverware amounting to over six hundred ounces. Duplicates of the pieces had been made in Sheffield ware, for daily use, and by some accident the real silver, on the first day of the sale, was knocked down as plated. The next day, the Sheffield ware being put up, its real character was at once discovered. The purchasers of the silver disappeared, and Robins promptly paid the loss out of his own pocket.

Northcote.—We have seen in a copy of proof illustrations of "Northcote's Fables" the following inscription in the masculine and bold characters of the author's hand-writing, who at a very advanced age traced a MS. in such a style as would do credit to the best schoolmaster yet abroad; the fancy of the verse is also very terse; it is *literatum* and in form:

"To Mr. Behnes, Sculptor, from his friend, James Northcote."

"Behnes and Death for ever
Are at strife;
Death turns the Life to Clay,
He, Clay to Life."

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In the BIBLIOPOLIST for September last we gave some account of Thomas Bewick, the reviver of the art of wood engraving in England. We said then that "..... although he has been generally viewed in the character of an engraver, that was certainly not his chief merit. His designs, as being more indicative of original genius, are entitled to our first praise, and would alone render his name immortal," and an examination of the woodcuts in this volume confirms our opinion. Rough and rude as are some of them, they exhibit evidences of genuine artistic feeling which in many of the laborious fac-simile engravings of the present day we might seek in vain. The volume before us furnishes several particulars about Bewick and Goldsmith, and in this respect, therefore, is of considerable interest. Mr. Pearson seems to have interested himself for several years past in collecting the woodcuts known or believed to have been engraved by Bewick, and in searching for and—so far as possible—authenticating the early writings of Goldsmith. He professes to have "discovered at least twenty little works written by Goldsmith during his weary hours of adversity, all bearing strong internal evidence of the author's mind and style," and conjectures that the text of these fables was also furnished by him. It is well known that Goldsmith wrote extensively for Newberry, the bookseller of St. Paul's Churchyard; but though "internal evidence" may be very convincing, it is not positive; and therefore the authorship of "Tommy Trip" and other nursery books presumed to be from the pen of Goldsmith cannot be said to be conclusively established. No such uncertainty, however, exists with regard to Bewick's engravings. Like pedigree pictures, they can be traced from hand to hand till we obtain a clear and decided account of them from the moment they were completed by the artist to their present ownership and appearance. Thus, in his illustrated preface, Mr. Pearson gives us an impression from the actual wood of Bewick's first known engraving—a rude drawing of St. Nicholas Steeple, Newcastle, together with numerous cuts illustrative of his gradual improvement in art. The first edition of this book was printed by T. Saint, at Newcastle, in 1764, and the second—of which this is an exact reproduction—appeared in 1784. The presumed connection of Goldsmith with the text is explained by the fact that Saint, the Newcastle printer, had an arrangement, probably to save the expense of carriage, by which he reproduced Newberry's nursery books for the north country trade. The cuts are in a remarkably good state of preservation, owing probably to the fact that the oval blocks of wood were protected by brass borders, and also that the engraving was more deeply cut than is now usual. The volume is beautifully printed on fine toned paper. It is both curious and valuable.

BEWICK. See Bloomfield.

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Few persons could look upon the portrait prefixed to Blake's illustrations of Blair's "Grave," without wishing to know something of the artist there pictured: that solid, well-formed face, that expansive forehead, that firm mouth, dreamy eye, and thoughtful eyebrow, could belong to no common man. The knowledge will reward the enquirer, for probably the world of art can scarcely yield a parallel to William Blake. Life with him was a long struggle with spiritualism, which at last completely mastered him, and the

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records of his last years are entirely composed of his supposed supernatural experiences.

Blake's father was a hosier—an unpoetic trade for a son who, at the earliest age, began to draw, and to compose verses, so he was apprenticed to Basire the engraver. He worked hard as if at a trade, but all his spare hours were devoted to allowing his imagination full scope in making drawings, and elucidating them by verse, to be hung in his mother's room, for she it was who first fostered his love of art. He soon afterwards made acquaintance with Flaxman and Stothard, both men of gentle and poetic minds, and they introduced him to many useful friends. It was at the expense of Flaxman and his early friend, the Rev. Mr. Mathew, that Blake's first work, "The Songs of Innocence," was published. But such works are "caviare to the million," and Blake toiled on with his graver for bread, employed daily in ungenial drudgery, but enjoying all his extra hours in noting down his thoughts in sketches or verse. He had married at the age of twenty-six, and a happier match was never made, for his wife seemed specially created for him; she idolized his genius, was uncomplaining over the poverty of their lot, she believed in his spiritualism, and her thoughts and actions were all devoted to his happiness. Few, indeed, are the instances of such conjugal affection as Blake enjoyed; that, and his dry dreaming, made up a life of great happiness to him, and it was all that either cared for. As an engraver he was but little employed, but a guinea a week was considered ample by him for subsistence, and he preferred that some leisure should be taken for his own ideal pictures. In all these works there is great originality of conception, and much poetic design. They are productions of undoubted genius, but it is genius unregulated by the rules of art.

Blake's happiest days were passed in the employ of Hayley the poet; while living near him in a cottage at Felpham, in Sussex, he engraved the plates for his edition of Cowper, as well as his original designs for Hayley's "Ballads founded on anecdotes relating to Animals." The plates to this book are the best examples of Blake's ability, as they possess good general effect and careful engraving. It was Flaxman who had introduced him to Hayley, finding he had been paid so miserably by Edwards, the bookseller, for his marginal illustrations to Young's "Holy Thoughts." In the note of his arrival, written to Flaxman, he says,—"Felpham is a sweet place for study, because it is more spiritual than London. Heaven opens here on all sides her golden gates; her windows are not obstructed by vapours; voices of celestial inhabitants are more distinctly heard, and their forms more distinctly seen. This mysticism assumes a more decided tone, as he continues,—"I am more famed in heaven for my works than I could well conceive," and then adds,—"In my brain are studies and chambers filled with books and pictures of old, which I wrote and painted in ages of eternity, before my mortal life; and those works are the delight and study of archangels. Why, then, should I be anxious about the riches or fame of mortality?" He believed that the spirits of the great departed held converse with him, and he actually sketched their forms as they appeared before him. It was the spirit of his beloved brother Robert that directed him, so he said, to engrave the plates to his poems in their original method of execution and color.

After residing three years at Felpham, he returned to London, and lodged at 17, South Molton Street, where he soon afterwards published his "Jerusalem." The designs are one hundred in number, and for them, when tinted, he charged 25 guineas. The public cared not for such dreams, and he would have been unable to have completed another series of twenty-one plates, to illustrate the book of Job, but for the kind aid of his brother-artist, Linnell. In 1802 he opened an exhibition of his works, of which he printed a catalogue as wild in its words as they were in ideas. The public were naturally mystified over such pictures as "The Spiritual form of Pitt guiding Belshethem;" particularly when they were told "the artist had been taken in a vision to the ancient republics of Asia, and had seen those wonderful originals called in sacred Scriptures the cherubim," and that he "endeavoured to emulate the grandeur of those seen in his vision, and to apply it to modern times on a smaller scale."

Blake's last residence, when an old man, was at No. 3, Fountain Court, Strand; he expired in the back room of the first floor, on August 12, 1827, at the advanced age of sixty-nine. On his deathbed he persevered in his art, and, propped up by pillows, continued his designs to Dante, affectionately tended by his wife; one time he suddenly ceased sketching his favourite angels to delineate her features, "for you have ever been an angel to me," said the dying man. It was his last work; he lay dreaming on, and the moment of his

death was not perceived. He was buried in Bunhill-fields Cemetery, about 23 feet from the north wall. No stone marks the spot: a visionary life of labour and privation ended in an obscure grave. His works are now exceedingly rare, the illustrated books of poetry particularly so; but there is so much beauty, fancy, and simplicity in them, that they deserve to be known.

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